BBC

CELEBRATING **50 YEARS** OF **THE CYBERMEN!**

DOCTOR WHO

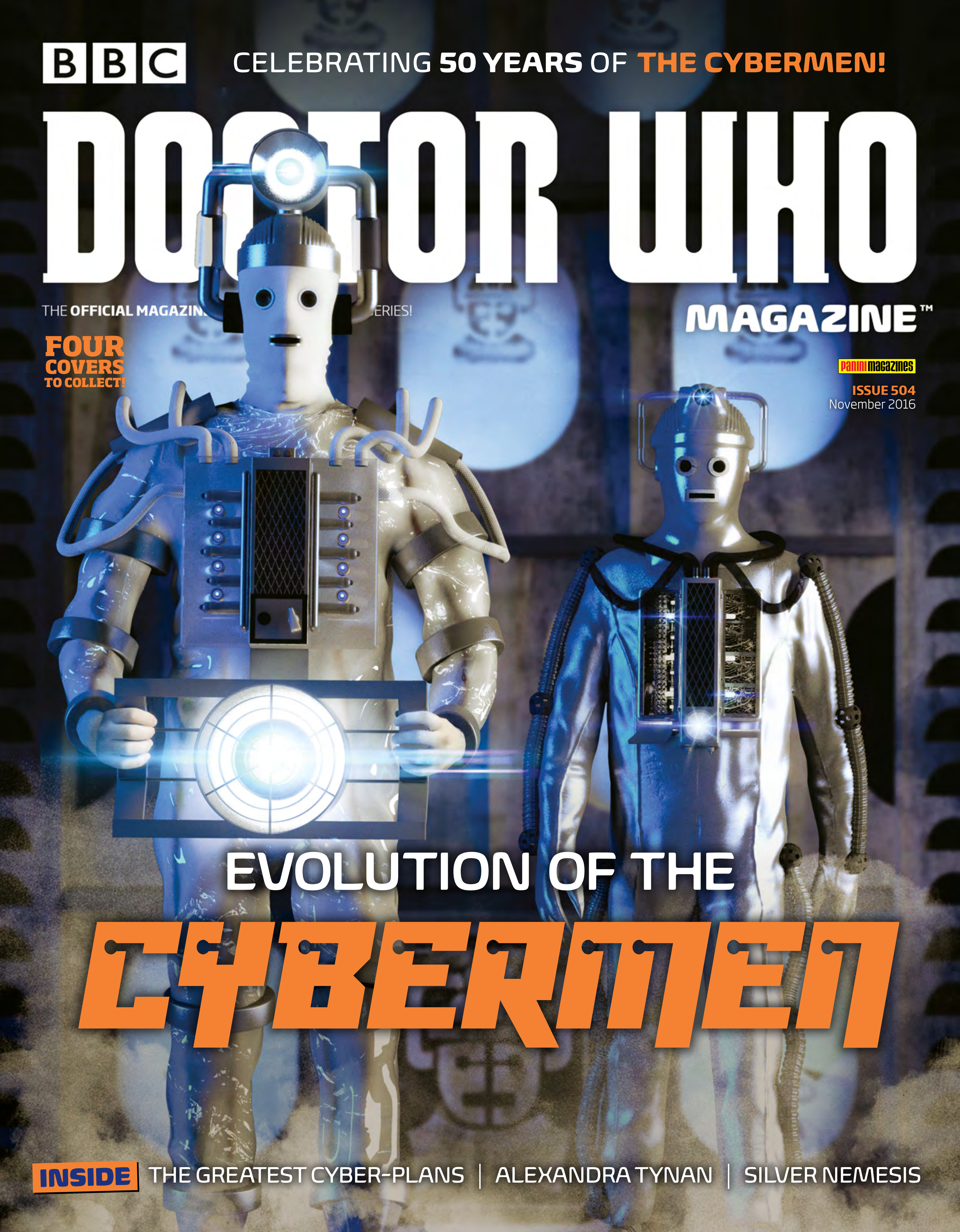
THE **OFFICIAL MAGAZIN** ERIES!

MAGAZINE™

FOUR COVERS TO COLLECT!

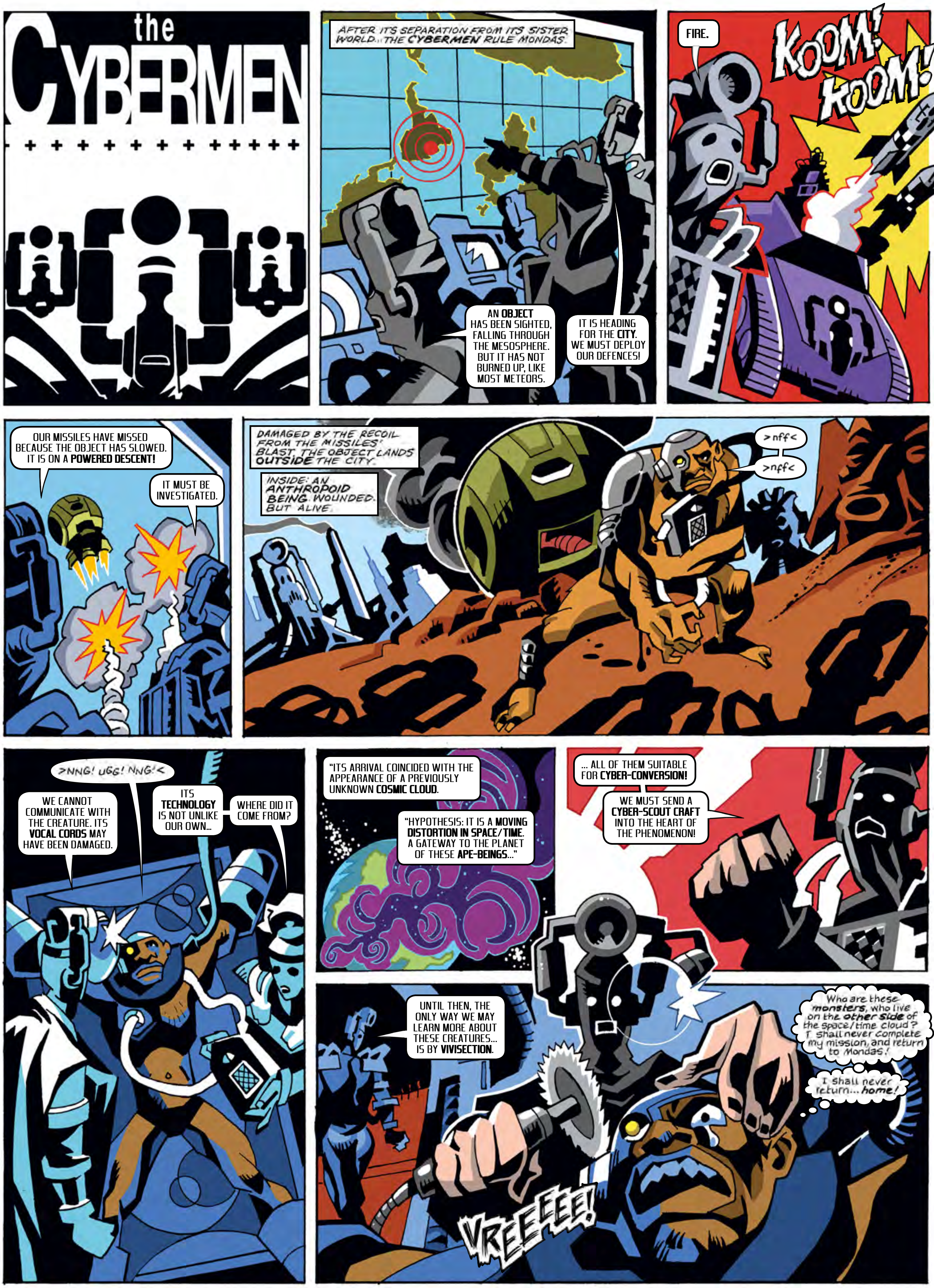
Panini magazines

ISSUE 504
November 2016

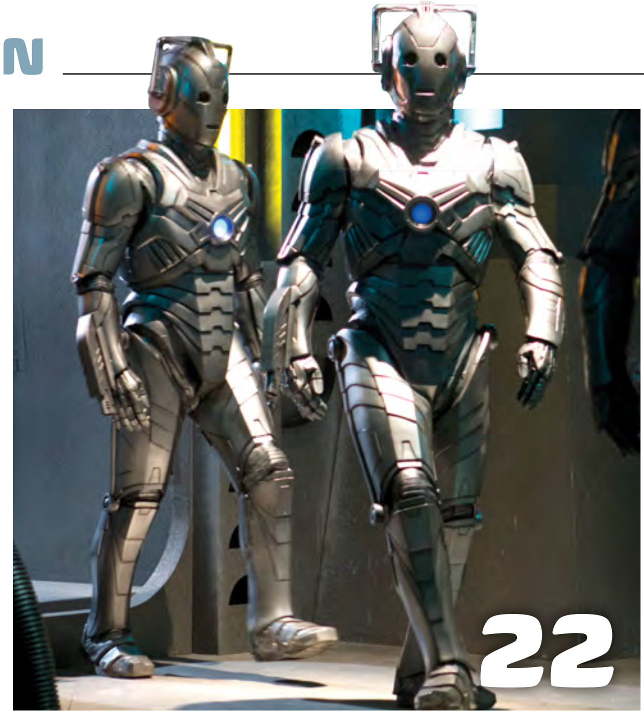


EVOLUTION OF THE CYBERMEN

INSIDE THE GREATEST CYBER-PLANS | ALEXANDRA TYNAN | SILVER NEMESIS


the CYBERMEN
AFTER ITS SEPARATION FROM ITS SISTER WORLD... THE CYBERMEN RULE MONDAS.
AN OBJECT HAS BEEN SIGHTED, FALLING THROUGH THE MESOSPHERE. BUT IT HAS NOT BURNED UP, LIKE MOST METEORS.
IT IS HEADING FOR THE CITY. WE MUST DEPLOY OUR DEFENCES!
FIRE.
KOOM! KOOM!
OUR MISSILES HAVE MISSED BECAUSE THE OBJECT HAS SLOWED. IT IS ON A POWERED DESCENT!
IT MUST BE INVESTIGATED.
DAMAGED BY THE RECOIL FROM THE MISSILES' BLAST, THE OBJECT LANDS OUTSIDE THE CITY.
INSIDE: AN ANTHROPOID BEING. WOUNDED. BUT ALIVE.
>nff<
>nff<
>NNG! UGG! NNG!<
WE CANNOT COMMUNICATE WITH THE CREATURE. ITS VOCAL CORDS MAY HAVE BEEN DAMAGED.
ITS TECHNOLOGY IS NOT UNLIKE OUR OWN...
WHERE DID IT COME FROM?
"ITS ARRIVAL COINCIDED WITH THE APPEARANCE OF A PREVIOUSLY UNKNOWN COSMIC CLOUD.
"HYPOTHESIS: IT IS A MOVING DISTORTION IN SPACE/TIME. A GATEWAY TO THE PLANET OF THESE APE-BEINGS..."
... ALL OF THEM SUITABLE FOR CYBER-CONVERSION!
WE MUST SEND A CYBER-SCOUT CRAFT INTO THE HEART OF THE PHENOMENON!
UNTIL THEN, THE ONLY WAY WE MAY LEARN MORE ABOUT THESE CREATURES... IS BY VIVISECTION.
Who are these monsters, who live on the other side of the space/time cloud? I shall never complete my mission, and return to Mondas!
I shall never return... home!
VREEEEEE!

CONTINUED ON PAGE 83...
]



INTERVIEWS

14 ALEXANDRA TYNAN
64 JAMI REID-QUARRELL

FEATURES

22 CYBER PLANNING
42 CYBER CONVERSION
48 THE FACT OF FICTION
Silver Nemesis

COMIC STRIPS

2/83 THE CYBERMEN
The Prodigal Returns
29 MOVING IN

REGULARS

4 STEVEN MOFFAT
5 GALLIFREY GUARDIAN
7 BEYOND THE TARDIS
10 GALAXY FORUM
60 THE TIME TEAM
Vincent and the Doctor
68 THE DWM REVIEW
74 CROSSWORD
75 COMPETITIONS
76 COMING SOON
82 WOTCHA

THE TENTH PLANET
October 1966
14

DEATH IS A DOO
48

PETER DAVISON
DOCTOR WHO
THE MOVIE
DOCTOR WHO
THE TIME MEDDLER
DOCTOR WHO
WHO GRAPHICA
74
WIN!

Letter from the Editor

There's something rather deliciously ironic about celebrating the Cybermen's golden anniversary. Being allergic to gold, it's not a birthday that they'd choose to celebrate themselves, I suppose – even if they were the sort of creatures to indulge in celebrations. Which they're not.

It seems that the Cybermen are always doomed to be remembered as *Doctor Who*'s second most popular monsters – behind the Daleks. It's a matter of taste, of course, but I always found the Cybermen far more scary. There's something tragic and horrific about the idea of human beings who had voluntarily transformed themselves into unfeeling machine creatures. Are they even 'alive' in the way that we understand the term? The earliest Cybermen even looked like the undead – living corpses, perhaps. And yet, when we consider human beings' instinctive desire to cling on to life by any means necessary – replacing body parts that are defective or worn out – could they be considered humanity's ultimate form? That's the real key to their horror: the Cybermen are *us*. Brrrrrr!

Half a century on, the power of Kit Pedler and Gerry Davis' extraordinary creations is undiminished. Like the Daleks, the Cybermen will always return to *Doctor Who*, time and time again. Out of respect for the men from Mondas, we haven't put any gold on the front cover, but on this very special occasion, it's only fair that they go one better than the silver-medal position.

Tom

BBC DOCTOR WHO MAGAZINE

EDITOR TOM SPILSBURY **DEPUTY EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON
EDITORIAL ASSISTANT EMILY COOK **COVER IMAGE** GAVIN RYMILL

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executives JESS BELL, BECCI ANDREWS

BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Thanks to: Chris Allen, Ian Atkins, Alan Barnes, Dave Barnsby, Trevor Baxter, Christopher Benjamin, Ken Bentley, Richard Bignell, Lisa Bowerman, Nicholas Briggs, Colin Brockhurst, Kate Bush, Peter Capaldi, Chris Chapman, Emma Cooney, Michael Cregan, Peter Davison, Albert DePetrillo, John Dorney, James Dudley, Matt Evenden, Michelle Fairlamb, Matt Fitton, Alex Fort, Peri Godbold, Helen Goldwyn, James Goss, Scott Gray, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Marcus Hearn, Tess Henderson, Will Howells, Nic Hubbard, Chris Johnson, Tony Jones, Philip Lawrence, Joseph Lidster, Matt Lucas, Pearl Mackie, George Mann, Paul McGann, Christine McLean-Thorne, Ceri Mears, Brian Minchin, Steven Moffat, Hattie Morahan, Kirsty Mullen, Maureen O'Brien, Nicholas Pegg, Andrew Pixley, Jemma Powell, Simon Power, Emma Price, Jason Quinn, Jami Reid-Quarrell Justin Richards, David Richardson, Derek Ritchie, Steve Roberts, Edward Russell, Michael Stevens, Mark Strickson, Alexandra Tynan, Nicola Walker, Daure Wallace, Mark Wright, BBC Wales, BBC Worldwide and bbc.co.uk

Like our page at: www.facebook.com/doctorwhomagazine
Follow us at: www.twitter.com/dwmtweets

EMAIL: dwm@panini.co.uk
WEBSITE: www.doctorwhomagazine.com

madison bell
ADVERTISING Madison Bell
Telephone 0207 389 0859 **Email** jack.daly@madisonbell.com

Subscriptions telephone 01371 853619 **Email** drwhomagazine@escosubs.co.uk

Doctor Who Magazine™ Issue 504 Published September 2016 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

All *Doctor Who* material is © BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. No emotions were stirred during the production of this magazine.

Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

MIX Paper FSC FSC® C010219

panini magazines
BBC

Ask STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"I think K9 is incredibly funny and I love him. I've considered bringing him back many times."

PAUL REYNARD asks: As you approach your final series, would you consider a Hitchcock-like cameo in one of your episodes?
I would absolutely never consider a cameo of that kind. I have done that before, in *Press Gang* a couple of times, and I absolutely loathed it. Because people make you do the same thing, over and over again. And when you've finished doing it, they dab at your face with a little brush like there's something wrong with you. I hate, hate, *hate* being on camera. And because of my *Doctor Who* job, I quite often have to be on camera doing interviews, and I hate, hate, *hate* that. So no. There's absolutely no chance whatsoever that I will ever be in *Doctor Who.* I don't want to be. Me being in *Doctor Who* would spoil *Doctor Who* for me. And I really care about *Doctor Who*. So to hell with me in *Doctor Who.* I want less of me. (Cheers and applause!)

GALLIFREY ARCHIVE asks: Because your son, Louis, played young Sherlock in *Sherlock*, have either of your boys wanted to sneak into an episode of *Doctor Who*?
Joshua, my older son, would do more or less anything – including killing the innocent – to *avoid* being in an episode of *Doctor Who*, or *Sherlock*, or indeed of anything else. Louis, on the other hand, would be quite keen on the idea.

FINLAY WORRALLO asks: Why did the TARDIS dislike Clara?
The TARDIS, being aware of all time simultaneously, was also aware that Clara was the precise motivator that would drive the Doctor to an extreme that was dangerous for all time and space. She knew, that although the Doctor loved her very much, she was bad for him and that the coming of the Hybrid would be the result of their association.

JESS ANDERSON asks: If you'd been the producer of *Doctor Who* in previous decades, who might you have cast in the 60s, 70s, 80s and 90s?
I'd have cast John Hurt in all of the available decades. Thankfully, I was able to do that retroactively.

John Hurt: a man for all decades!

STEVE STRATFORD asks: Bring K9 back one last time. Go on, I know you want to. Don't you?
I think K9 is incredibly funny and I love him. I've considered bringing him back into *Doctor Who* many times, but it's never quite worked out. My favourite version of it was in *Last Christmas* – there was a scene that I wrote and deleted because there wasn't time – when Santa Claus was demonstrating the danger of the Dream Crabs by having them analysed by Rudolph's nose and the Doctor says, "Can't you see how stupid this is?" At which point, K9 entered the room and said, "I could analyse that Master." And he says, "Just go away. Go away. Leave me alone." I never got to do it, but I'd love to have done it. I love K9. K9 is awesome.

HAYDEN asks: Did you originally have plans to feature some not so popular classic monsters in a previous series?
I would like to bring back the Bandrils, and I know for a fact that Russell has always wanted to bring back the Garm.

VERITY asks: What would happen if the Doctor met Malcolm Tucker?
They would find each other compellingly handsome.

JULIA RIERA asks: What are the odds of a visit from the Doctor to Brazil?
428 to 1. The Doctor has already visited Rio, in the World Tour in 2014. I was also there. I'm upset – in fact, *wounded* – that you didn't notice us.

DAVID POWER asks: As a long-time writer, are there any words or phrases you hate being used in scripts?
No. I don't like a word being used that I can't spell. Especially if I have to use it. But no, I think all words are fine.

GEORGE THE LOVEBIRD asks: Is there any character you've developed over a few episodes that you wish in hindsight you'd developed in a different direction?
Sometimes I regret killing off a character in the first episode they appear, but I express my regret by bringing them back with no decent explanation.

RUSSELL BLOOR asks: How much of a wrench was it to step down as showrunner? And will watching future episodes be hard?
I have absolutely no idea what it will be like to watch future episodes, but I know that I *will* watch, because it's part of me. Watching *Doctor Who* matters deeply to me, and I will never give that up. And I would never have done the job if I'd have thought it would make me want to give that up. It was a huge emotional wrench to decide to leave. It was massive and it was difficult. Having decided, I think I'm quite excited about the other things I can do. I realise, from talking to Matt and David and Russell, that I'm deluded in this, and my life from now on is going to be a spiral of regret, and alcoholism, and random violence in the presence of any award-winner for 'best newcomer'.

MIKE TAYLOR asks: As a fan of the show, where would like to see the show develop beyond your era?
I would like to see the show develop in exactly the way that Chris Chibnall thinks it should. I have no opinions on how *Doctor Who* should develop after I leave it. Except this: Chris is absolutely the right person to make those choices.

DAVID SIM asks: What would you say was your biggest regret while working on *Doctor Who*?
It's not often that you can say this, so I should probably say it now: I don't have a single regret about working on *Doctor Who*. **DWM**

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe…

Peter & Pearl visit Bristol!

Pearl Mackie poses with a *Doctor Who* fan between scenes for next year's Episode 3.

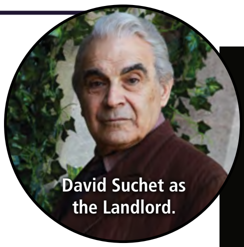
LOCATION PHOTOS © SWNS

Shooting has been continuing on the new series of *Doctor Who*, with Peter Capaldi and Pearl Mackie recently recording scenes in Bristol for Episode 3, written by Sarah Dollard.

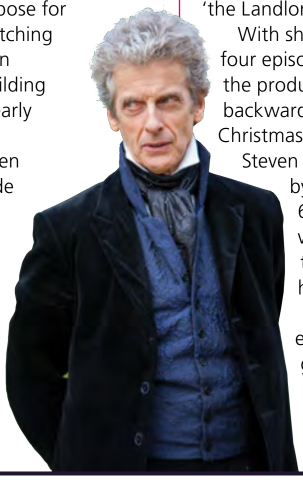
Both Peter and Pearl were resplendent in period costumes and were happy to pose for photographs for watching fans at Kings Weston House, a historic building dating back to the early eighteenth century.

Work has also been underway on Episode 4, written by Mike Bartlett, the creator of last year's smash hit BBC One series *Doctor Foster*.

That episode will feature the award-winning actor David Suchet in a guest-starring role. David is best known for playing the detective Hercule Poirot in ITV's adaptation of Agatha Christie's *Poirot* novels, and BBC Wales has confirmed that he will play 'the Landlord' in *Doctor Who*.



David Suchet as the Landlord.



With shooting on the first four episodes now complete, the production team has moved backwards to record this year's Christmas Special, written by Steven Moffat and directed by Ed Bazalgette. The 60-minute festive edition will see Matt Lucas return to *Doctor Who*, reprising his character Nardole.

The remaining eight episodes of the series will go before the cameras from October onwards, with the series set to air in the spring of 2017.

DWM artists give The Power of the Daleks a new lease of life!

BBC Worldwide has announced an animated version of the lost six-part *Doctor Who* story *The Power of the Daleks*.

Episode One will be made available on BBC Store exactly 50 years to the minute after it was first broadcast on BBC1; 5.50pm on Saturday 5 November. The remaining five episodes will be released over the following five days. The serial will also have a DVD release on Monday 21 November (RRP £20.42).

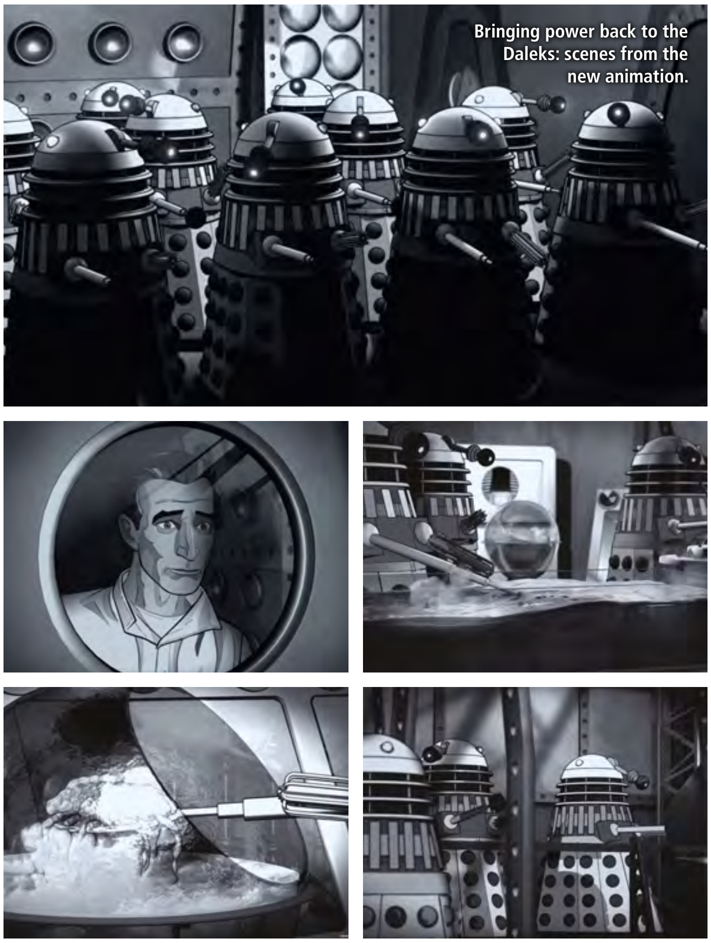
Pat's back!

The Power of the Daleks was the first story to star Patrick Troughton as the Doctor, alongside Anneke Wills as Polly and Michael Craze as Ben. Shortly after its only UK broadcast, the original videotapes of the serial were wiped, and no film copies are known to survive anywhere in the world. This brand-new animation has been realised using fan-made audio recordings, using surviving photographs and brief film clips as reference.

The animation has been produced by the team behind the successful adaptation of the lost *Dad's Army* episode *A Stripe For Frazer*, released earlier this year. The producer and director is Charles Norton, with character designs from acclaimed **DWM** artists Martin Geraghty and Adrian Salmon.

Charles Norton says, "*The Power of the Daleks* animation is the most ambitious *Doctor Who* archive restoration ever attempted and we're all very honoured to be a part of such an exciting project. Intelligent, suspenseful and magnificently staged, *The Power of the Daleks* is one of the great lost classics of 1960s television and a superb example of the black-and-white era at its finest."

On Saturday 5 November there will be a special screening of Episodes One to Three of *The Power of the Daleks* at BFI Southbank, London, which will also include a Question and Answer session with actors Anneke Wills and Frazer Hines (who played the Second Doctor's companion Jamie) and Charles Norton. Further information on tickets is available from *bfi.org.uk*



Bringing power back to the Daleks: scenes from the new animation.

Pertwee Plaque

■ The *Doctor Who* Appreciation Society celebrates its 40th anniversary this year. In honour of its first honorary president, Jon Pertwee, the Society is raising funds for a new Heritage Plaque to be installed at the New Wimbledon Theatre (the theatre played host to the première of the stage play *The Ultimate Adventure* in 1989). As part of the fundraising, DWAS is selling badges based on the TARDIS roundels, which can be purchased via *www.dwasonline.co.uk*

Jon Pertwee will also be celebrated at a special one-day event, Polarity Day, which will take place in London on 23 October.

Doodle Book

■ The *Doctor Who Doodle Book*, from BBC Books is available now, RRP £9.99. The book gives the reader the opportunity to complete partially drawn pictures in whatever way they choose – so if you've ever wanted to redesign the Sixth Doctor's costume or put a new pattern on the Seventh Doctor's jumper, now's your chance!

Android App

■ Following the recent Big Finish app for iOS devices, the Android version is now freely available in both the Android App Store and the Amazon App Store.

The app allows listeners to access Big Finish audio adventures on their mobile devices. In most cases, downloads will also be unlocked on your device when you buy a CD version of a release – so you can be listening at your leisure even as the postal service are doing all the hard work!

Class Novels

■ BBC Books is set to publish three original novels based on *Class*, the new *Doctor Who* spin-off created by Patrick Ness, which begins in October on the online channel BBC Three. The books are *Joyride* by Guy Adams, *The Stone House* by AK Benedict and *What She Did Next Will Astound You* by James Goss. They will be published on 27 October 2016, price tbc.

BBC
CLASS
CREATED BY PATRICK NESS
WHAT SHE DOES NEXT WILL ASTOUND YOU
JAMES GOSS

Jack's Back!

John Barrowman returns to the *Doctor Who* universe as Captain Jack Harkness in *The Lives of Captain Jack*, a set of four full-cast audio adventures from Big Finish Productions.

Starring John Barrowman – and guest starring Russell Tovey, Camille Coduri, Alexander Vlahos, Sarah Douglas, Scott Haran, Aaron Neil and Katy Manning – the four adventures see Captain Jack in different times and on different planets, doing battle with a variety of strange and horrible enemies, from Mother Nothing to the Council of Three.

"I find it really easy to slip into Captain Jack," laughs John Barrowman. "There's a bit of Jack in John and vice versa. What's great about these stories is that they're the kind of episode we didn't have time for on TV – exploring aspects of Jack that you've never seen before in a timey-wimey way. And getting to work with Camille was amazing. If you're a fan of Captain Jack, or *Torchwood* or *Doctor Who*, then I say get them."

Captain Jack, ready for action!

Jackie Tyler: she's up for it too.

And you can also count in Alonso Frame!

"We love John," says producer James Goss. "He understands Captain Jack like no-one else, and easily provided the various versions of him – having just spent three days playing Torchwood Jack, he suddenly delivered preppy Time Agent Jack, Satellite 5 Jack, *The End of Time* Jack, and effortlessly locked horns with Jackie Tyler. Watching him together in the studio with Camille was genuinely one of the happiest days of my life. We were so lucky to get John, and can't wait to get him back."

Released in June 2017, *The Lives of Captain Jack* is written by Guy Adams and James Goss. The different stories included are as follows...

The Year After I Died: Set in the year 200,101, on an Earth ravaged by the Daleks, we see Jack struggling to save humanity from its oldest enemy.

Wednesdays for Beginners: Jack and Jackie Tyler must unite to rescue the Powell Estate from a force whose name Jackie can never say.

One Enchanted Evening: Captain Jack and Alonso Frame have just met. But why did the Doctor want them to be together?

Month 25: He's the young star of the Time Agency, and his whole life is about to fall apart. But that's not going to stop him winning.

The Lives of Captain Jack is available to pre-order from *www.bigfinish.com*

More Counter-Measures!

***Counter-Measures*, Big Finish's audio spin-off from the 1988 *Doctor Who* story *Remembrance of the Daleks*, returns in December with a new box set of full-cast adventures. Simon Williams, Pamela Salem and Karen Gledhill are back as Gilmore, Dr Rachel Jensen and Allison Williams, together with Hugh Ross as Sir Toby Kinsella.**

"The first four box sets took place during the 1960s, and were envisaged as audio adventures in black and white," says producer David Richardson. "This time we're doing audio in colour – aiming to capture the tone of those lavish ITC thrillers from the 1970s, like *The Champions* and *Department S*."

Their adventures kick off with *Nothing to See Here* by Guy Adams, in which the team is on the trail of thieves in Switzerland – criminals who are using very dangerous technology...

Next up is *Troubled Waters* by Ian Potter, which takes the team on a journey to the ocean floor as they attempt to find a missing submarine.

The third story is *The Phoenix Strain* by Christopher Hatherall, in which Londoners are subjected to lethal attacks by the bird population.

Finally, *A Gamble with Time* by John Dorney is set in Monte Carlo, where Counter-Measures has arrived in a casino on the trail of alien hardware – only to discover that it's time-travel technology...

"I wanted to send the team to Monte-Carlo as it was the setting for the first episode of *The Persuaders*," says John. "And I wanted to write a strong, bad-ass villainess in the hope that Carolyn Seymour would play it – and happily she agreed!''

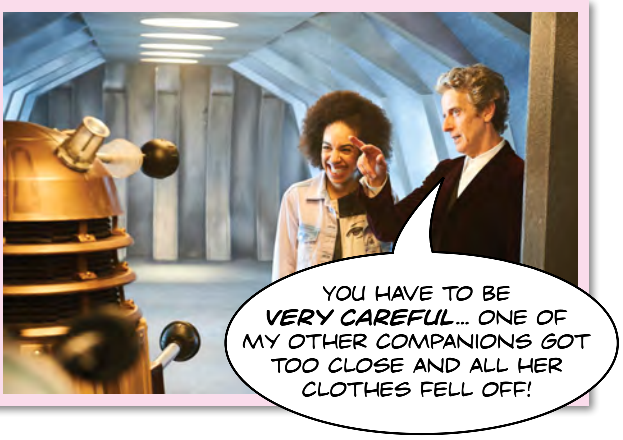
A Gamble With Time also features a guest appearance by Tam Williams, who is the son of Simon.

Craziest Caption!

As part of DWM's mighty 500th issue, back in May, we resurrected the *Crazy Caption Competition* that thrilled readers back in the earliest days of the magazine.

In this case we asked you to supply an amusing line that the Twelfth Doctor might be saying in the photo to the right. You didn't disappoint us with your replies! A flood of letters ranging from wry to ridiculous engulfed the office.

The winning caption, reproduced here, was sent in by **Bryony Price** from Manchester. Congratulations. We'll take care next time we're at the *Doctor Who* Experience.


YOU HAVE TO BE *VERY CAREFUL*... ONE OF MY OTHER COMPANIONS GOT TOO CLOSE AND ALL HER CLOTHES FELL OFF!

Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Amazon Delivery

■ **Peter Capaldi** and **Olivia Colman** are among luminaries who have signed an open letter to the Brazilian government backing a campaign to prevent a series of hydroelectric dams being built across the Tapajos River within the Amazon Rainforest. **Matt Lucas** and **Toby Jones**, former alumni of the National Youth Music Theatre, appear in *ENCORE: 40 Years of NYMT*, a gala anniversary concert, at London's Adelphi Theatre on 30 October.

Jenna Victorious

■ ITV's *Victoria*, starring **Jenna Coleman** with **Eve Myles** as senior dresser Mrs Jenkins and **Tommy-Lawrence Knight** as hall boy Brodie, continues until 9 October. The cast also features *Torchwood*'s **Tom Price** and *Mummy on the Orient Express*' **David Bamber**. Publicity went into overdrive following a launch at Kensington Palace on 11 August with Jenna heavily covered by print media and 22 August appearances on *Good Morning Britain* and *Woman's Hour*.

Creature Feature

■ **Karen Gillan** lately completed independent movie *All Creatures Here Below* playing Ruby, one of a desperate couple on the run seeking refuge in Kansas City. Eight-part political crime thriller *Shoot the Messenger* featuring **Alex Kingston** as newspaper editor Mary Foster launches on Canada's CBC on 10 October (trailer at *www.tinyurl.com/alexmess*).

Alex Kingston in *Shoot the Messenger*.

Colin Gives Chase

■ **Colin Baker** appeared as a contestant on ITV's *The Chase Celebrity Special* on Sunday 11 September. **Frazer Hines** is the celebrity guest on the Monday 10 October edition of the cooking game show *Who's Doing the Dishes*, in which he prepares a meal in his own home for contestants trying to deduce his identity.

David Teen-ant

■ A recent *Radio Times/YouGov* survey of more than 1,200 teenagers polled **David Tennant** overall third most influential public figure (behind Barack Obama and winner Emma Watson) with Top 10 rankings in five of six available attributes voted upon (Trusted/Interesting/Consistently Brilliant/Reliable/Admired).

Doc 5 Takes Guard

■ **Peter Davison**, whose autobiography *Is There Life Outside the Box?: An Actor Despairs* arrives on 6 October from John Blake Publishing, will play solicitor and village cricket team captain Geoff Towler, who rules his family with a rod of iron in the third series of ITV's 1950s set *Grantchester*. His daughter **Georgia Tennant** has produced short film *The Exit*, a tongue-in-cheek take on Brexit with a cameo from her mother **Sandra Dickinson** (*www.tinyurl.com/georgiaexit*).

Pink Pounds

■ Further to **DWM** 498, in Series Five of ITV's *DCI Banks* (running until 5 October) **Samuel Anderson**'s newly arrived DC Vince Grady hides a secret that will come back to haunt him. He co-stars with **Shaun Dingwall** as Chief Superintendent Colin Anderson, **Keith Barron** as Banks' father, Arthur and **Ace Bhatti** as Malik Nadir.

Piper Perplexism

■ **Billie Piper** appeared on Radio 2's *Chris Evans Breakfast Show* on 12 August and Radio 4's *Woman's Hour* on 18 August after receiving eight five-star reviews for her performance in the Young Vic's *Yerma*. During Evans' show, guest Jonah Hill was delightfully perplexed by the ex-couple (*www.tinyurl.com/jonahshock*). **Noel Clarke**, whose film *Brotherhood* is on release, lately co-created and wrote super-powered teenagers comic series *The Troop* for Titan Comics.

Frazer Hines gets his marigolds on for *Who's Doing the Dishes.*

Colin Baker and host Bradley Walsh get a surprise in *The Chase Celebrity Special*!

Sophie-sticated

■ **Sophie Aldred** plays vampire leader Lady Audrey MacDairmid in *Revolution in a Teacup*, the fifth episode of crowdfunded web series *Cops and Monsters* set in a near future creature populated Scotland scrutinised by the Paranormal Investigation Team Scotland (PITS). **Caitlin Blackwood** appeared as werewolf Young Alexis in second episode *Preparing the Weapon* (*www.copsandmonsters.co.uk*).

On Stage

■ **Julian Bleach** plays corrupt clown Barkilphedro in new musical *The Grinning Man*, based on Victor Hugo's *The Man Who Laughs*, at the Bristol Old Vic from 13 October to 13 November. **Rona Munro**'s *Iron* plays at Keswick's Theatre by the Lake until 4 November.

TV World

■ *Star Wars Rebels* Season Three featuring **Tom Baker** voicing Bendu (see last issue) commences on Disney XD in the US on 24 September. The **Piers Wenger** and **Beth Willis**-commissioned eight-part second series of *Humans* with **Gemma Chan**, **Tom Goodman Hill** and **Colin Morgan** is due on C4 during October. A fifth season of BBC One's *Father Brown* starring **Mark Williams** has been commissioned and he will voice Dad in C4's Christmas animation *We're Going On a Bear Hunt*. **Charles Palmer** and **Richard Senior** direct the lion's share of BBC One's *Poldark* Season Two to 6 November. BBC America airs a new eight-part incarnation of **Douglas Adams**' *Dirk Gently's Holistic Detective Agency* from 22 October.

Quickies

■ **Richard Wilson** (Dr Constantine in *The Empty Child/The Doctor Dances*) suffered a cardiac arrest on 10 August – we wish him a speedy recovery. **Frank Cottrell-Boyce** contributed to Radio 4's recent *The Matter of the North* season. **Bonnie Langford** was a guest on RTÉ's *Saturday Night with Miriam* on 13 August (*www.tinyurl.com/bonniechat* about 4 mins 20 seconds in). **Ben Wheatley**'s *Free Fire* closes the BFI London Film Festival on 16 October.

Obituary

■ **Michael Napier-Brown**, who played Arturo Villar in *The War Games*, died on 18 August aged 79. **Michael Leader**, who was an extra in *The Leisure Hive*, *The Visitation*, *Mawdryn Undead* and *The King's Demons*, but most recognisable as *EastEnders*' milkman of 31 years, died on 22 August. Stuntman **Trevor Steedman**, an extra in *The King's Demons* and *Warriors of the Deep*, died on 25 June aged 62. Extras **Frances Tanner** (*City of Death* and *Remembrance of the Daleks*) and **Mair Coleman** (*Terminus* and *Resurrection of the Daleks*) also died recently. **DWM**

Michael Napier-Brown in *The War Games*.

SUBSCRIBE &

DWM is available every four weeks and packed with exclusive content covering the entire 53-year history of the series. Make sure you NEVER miss a copy!

- *Receive each issue on the day of publication!*
- *Every issue delivered directly to your door!*
- *Avoid any price rises during the year!*
- *Make massive savings!*

BBC Exec producer **BRIAN MINCHIN** on keeping secrets, being political, and the excitement of the next series!

DOCTOR WHO MAGAZINE™

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!

A HUGE, in-depth interview with the FIFTH DOCTOR!

STEVEN MOFFAT on the return of Matt Lucas

The **DWM** Awards

The Sun Makers

panini magazines ISSUE 503 October 2016 UK £4.99 | US $9.99

PETER DAVISON

… on Tom Baker, Colin Baker, David Tennant, Matthew Waterhouse, JN-T, The Five(ish) Doctors Reboot, Brexit, Boris Johnson, the BBC, money, mortality and marriage! It's his most candid interview **EVER!**

He launched our very first edition, and he's back for issue 500: the one and only Tom Baker!

"The big 500! There will not be another or better occasion for the final interview…"

"I'm not tired of Dr Who…

…It is a wonderful part to play."

"This is it. I'm going to press the button. When I do, there's no going back. I'm going to end what will be the best job I'll ever have…"

SAVE!

SAVE 40%!

13 ISSUES FOR

£39*

...OSTERS!
...RT 1 OF A MASSIVE ...OCTORS POSTER!
...4 AMAZING ART CARDS!
TWO CLASSIC MINI-POSTERS!
BBC
THE OFFICIAL MAGAZINE OF THE BBC TELEVISION SERIES!
DOCTOR WHO MAGAZINE
ISSUE 501
August 2016
UK £5.99
US $11.99
panini magazines
SPECIAL SOUVENIR ISSUE DEVOTED TO THE FOURTH DOCTOR!
"On Doctor Who, I was rather proprietorial. I don't suppose I was easy. But in my defence... I cared."
500 DWM ISSUES PLUS ONE! THE CELEBRATIONS CONTINUE!
TOM BAKER
The Ultimate Interview!
PLUS!
TWO CLASSIC MINI-POSTERS!
BBC
THE BBC TELEVISION SERIES!
DOCTOR WHO MAGAZINE
POLICE PUBLIC CALL BOX
MEET THE NEW TEAM!

CALL 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

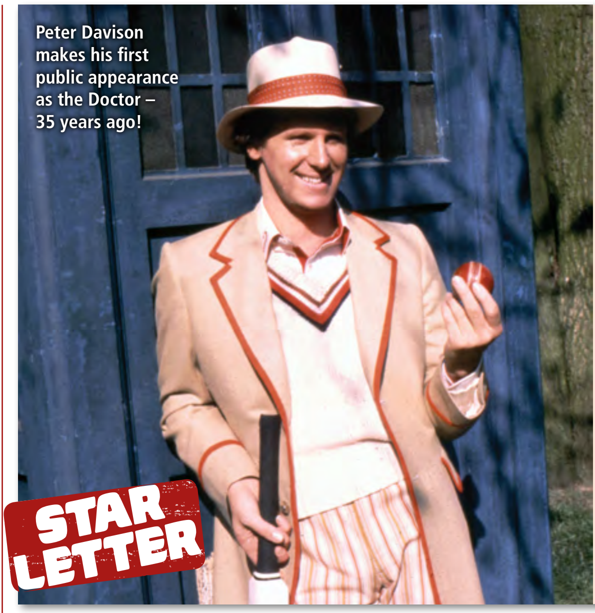
or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho/dw04 (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 22 September to 19 October 2016. Subscriptions charged at £45 per annum following the first year of subscription. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.paninisubscriptions.co.uk/drwho* UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. Ireland Bar Rate: DWM £80.00, **DWM** plus **DWM** Specials £95.00. Rest of World Bar Rate: **DWM** £80.00-£100.00, **DWM** plus **DWM** Specials £95.00-£120.00. The subscriptions hotline is open on-Fri 9am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

Since our last issue was published, we've been overwhelmed with responses to our interview with the Fifth Doctor, Peter Davison. We've printed here as many as space will allow, reflecting a broad cross-section of your views...



Peter Davison makes his first public appearance as the Doctor – 35 years ago!

Five Out of Five!

MATTHEW RANJOHNS BRIDGEND
I was chuffed to find in **DWM** 503 such an in-depth interview with Peter Davison. It struck me while reading it that it seems Peter is always the Doctor you never hear much about, whether it be praise or distaste for his take on the role. But I would like to set the record straight and say he is a permanent and vital link in the chain of *Doctor Who*. He is underrated, under-appreciated and also a mighty fine actor. And it seems from the interview that's he's a thoroughly down-to-earth chap, too. Thanks Peter for being such a magnificent Doctor! We *Doctor Who* fans have a lot to thank you for.

Matthew's letter wins him a copy of the award-winning CD collection *The Fifth Doctor Box Set*, two full-cast audio adventures starring Peter Davison, available now from *www.bigfinish.com* priced £30.

DOCTOR WHO
THE FIFTH DOCTOR BOX SET
PSYCHODROME • ITERATIONS OF I

Provocative Peter

PHIL IRWIN EMAIL
Thank you for the wonderful interview with the awesome Peter Davison [**DWM** 503]. It was great to read Peter's responses – funny, interesting, insightful, open and honest. I for one know what I'll be doing on 6 October: purchasing his new autobiography!

I echo Tom's *Letter from the Editor* – I was six when Tom Baker fell from the Pharos project's satellite dish and found 'the moment had been prepared for'; having watched since 1979 (and not missed an episode since) and collected **DWM** since the first monthly issue in 1980, my love of the show was clear – but it was cemented and enhanced by the arrival of Peter Davison's Doctor.

He was fallible, hopeful, energetic and enthusiastic, and from those first moments of *Castrovalva* to his heroic sacrifice at the end of *The Caves of Androzani*, he was the perfect hero.

ANDREW WEBB EMAIL
I've just finished reading your brilliant interview with Peter Davison in the latest issue and I just wanted to say I loved every word. Those 17 pages were worth the price of the magazine alone, let alone all of the other fantastic content. I got through it in one sitting, and found it one of the most compelling and page-turning interviews I've ever had the pleasure to read. I'm sure he's heard it a million times before, but Peter comes across as a genuine, generous and thoroughly decent chap. I especially liked the fact that – as with your recent interviews with other Doctors – that you didn't censor or tame the more potentially controversial comments. Not many magazines have that sort of integrity and I sincerely applaud you for it. I really do hope this occasional series of in-depth interviews continues long into the future. Keep up the excellent work!

HUW TURBERVILL EMAIL
Intriguing interview with Peter Davison, but he was wrong to say that Tom Baker believed Sylvester McCoy "had only done *Doctor Who*". Why, only two issues ago we saw Tom describing him as "a wonderful comedian – oh, marvellous! It's easy to be generous about this little gnomish fella with a Scots accent."

IAN WILLIAMS EMAIL
I enjoyed the insightful Peter Davison interview far more than the 61 pages of Tom Baker's fanciful and contradictory nonsense in **DWM** 501. That Anthony Ainley was bald and wore a wig was a total revelation!

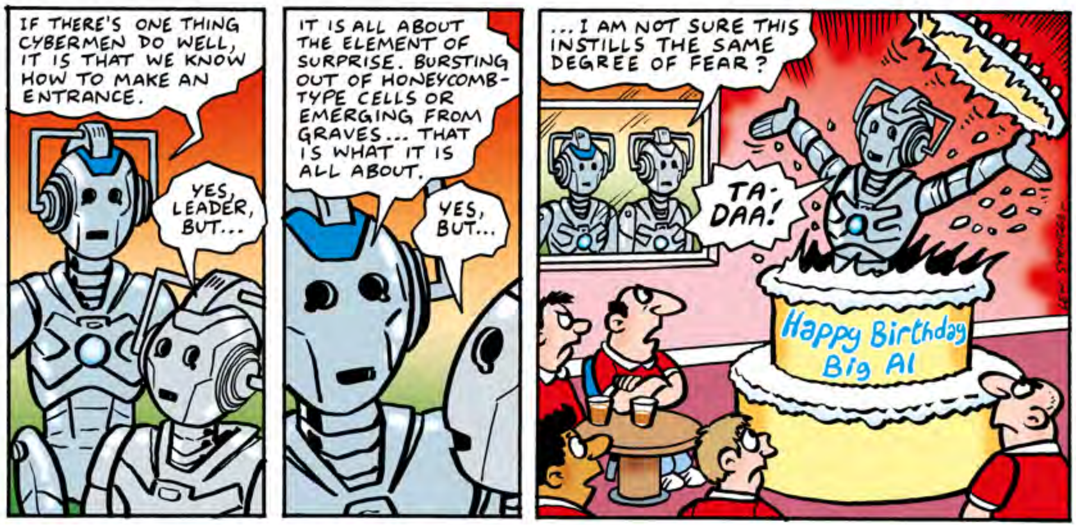
ANDREW HOPKINS EMAIL
After your recent Tom Baker issue, I was elated that **DWM** has conducted an in-depth interview with Peter Davison.

Okay, I'll admit the celery and question marks were not great ideas, but Peter's portrayal hinted that there could be more to the Doctor than just a wacky know-it-all alien, and seems to be trying to connect back to the early conception of the character when the Doctor didn't have all the answers.

Looking back over the Peter Davison era, in some ways it's a bit ahead of its time, by acknowledging that the decisions the Doctor makes have real consequences. It's perhaps the first time the show really tackles these themes – themes which crop up all the time in modern *Doctor Who*. Although a lot of this is in the writing, Peter's acting sells these moments through his facial expressions and tiny inflictions in his delivery. He gave us the most nuanced performance of the Doctor up to that point – a character that despite his youthful and pleasant facade, is a much more conflicted person than we had thought possible. To my mind this is worthy of celebration, so thanks for a thorough interview with one of the show's most underrated lead actors, and one of my childhood heroes.

SUZANNE CURD EMAIL
Issue 503's interview with Peter Davison was brilliant. I loved his honesty about the people he has

THE DAFT DIMENSION by Lew Stringer


IF THERE'S ONE THING CYBERMEN DO WELL, IT IS THAT WE KNOW HOW TO MAKE AN ENTRANCE.
YES, LEADER, BUT...
IT IS ALL ABOUT THE ELEMENT OF SURPRISE. BURSTING OUT OF HONEYCOMB-TYPE CELLS OR EMERGING FROM GRAVES... THAT IS WHAT IT IS ALL ABOUT.
YES, BUT...
...I AM NOT SURE THIS INSTILLS THE SAME DEGREE OF FEAR?
TA-DAA!
Happy Birthday Big Al

worked with, and his relationship with the Time Lord. I also really enjoyed reading about [executive producer] Brian Minchin's involvement with *Doctor Who* over the years. So often the people behind the scenes are ignored or forgotten, but **DWM** is one of the few magazines that recognises their importance and gives them an outlet to discuss their work.

■ **MARK HOLDING** EMAIL
Just two months after the amazing issue of **DWM** dedicated to Tom Baker, you spoil us by following it with a Peter Davison interview. Thanks to **DWM**, we now learn so much more about the days gone by, and the people involved, than ever before. Some might consider that the more we are spoilt, the more our memories are spoiled.

In childhood we sometimes put our heroes on pedestals, like gods who can do no wrong. But in this latest interview we hear that Tom hated Jon, Jon hated Tom, Peter was horrible to Janet, Tom acts pettily, Colin gets cross *etc*. The results of our thirst for knowledge could sometimes be considered saddening. But it's not really, because the 'negatives' only stand out because they're in a sea of positives, and Peter also had lots of nice things to say about all of the above. It turns out these 'gods' are human after all, with all the quirks of personality that come with that.

■ **SHAWN BIGGS** EMAIL
Thanks so much for the Peter Davison interview in your latest issue. I really enjoyed it! Peter was *my* Doctor. Tom Baker had been the Doctor for as long as I could remember, and so my nine-year-old self was fascinated when his Doctor regenerated into Peter's at the end of *Logopolis*. I was hooked!

I was still hooked three years later, when the Doctor had to regenerate after saving the life of his companion Peri at the end of *The Caves of Androzani*. I was gutted! But what a hero! Thank you, Peter, for being my Doctor – and thank you **DWM** for a splendid interview!

■ **SEAN DUNDERDALE** LINCOLN
It might have been over a decade since you last interviewed him, but I'm so glad you convinced Peter Davison to talk some more in the latest **DWM**. He starts by saying, "I'm not sure what on earth I have to say that I haven't said before" – but how wrong could he be? It was a fascinating and, at times, candid wander through Peter's life and thoughts, from his time on the show we all love, right up to the present day.

It was also a great insight into the two Bakers – Tom and Colin. It sounds like they could both be quite difficult to work with, and yet they both seem quite similar, in a funny old way... although they would probably hate to admit it! 'No regrets' seems to be the closing message from Peter, and my only regret was the interview didn't happen sooner. A great read, as ever.

"Well, at least I didn't tell them what I think about NATO."

■ **BEN JONES** (16) CARDIFF
I adored the interviews with Peter Davison and Brian Minchin in issue 503. One of the things I think **DWM** does so well is interviewing people about things which aren't necessarily about *Doctor Who* itself... such as asking about Brexit, and the person's life and career up until now. The interviews always feel very confident and full-on, without ever feeling forceful or demanding. A huge amount of that has to be down to Benjamin Cook, who is an incredibly warm interviewer. The recent interviews with Tom Baker, Peter Davison, Steven Moffat and Brian Minchin appear very personal to them and to their relationship with this magazine, and it touches me to see that. I am also rather jealous of Benjamin, as he seems to have met everyone!

■ **ROGER SHORE** BELFAST
While I appreciate that interviewing people associated with the show's past and present you can get some candid responses, I do think some of Peter Davison's comments – particularly about people who voted Brexit – crossed the line. He's entitled to his views, but what he's not entitled to do is label people as xenophobes simply because the vote didn't go his way. Overall I found this interview lacking, as it just seemed to be a bitch-fest in which Mr Davison was having a pop at everyone who had crossed his path over the years – a far cry from your recent wonderful Tom Baker interview [**DWM** 501]. The Davison piece was not your finest hour in interviewing TV personalities.

■ **ROBIN CALVERT** EMAIL
All credit to Peter Davison, who was among the first actors to prove typecasting shouldn't exist – in that he went from one hit show to the next, as the star. He also pulled off the then-unprecedented move to a younger Doctor, which until very recently looked like the new norm.

Peter is entitled to his opinion (as we all are) about Brexit, which is one I don't happen to share. As for Peter's proposition that [former BBC1 controller] Michael Grade wanted [former producer] John Nathan-Turner to go rather than Colin Baker, why did Grade choose to sack the star instead? Peter goes into detail as to how Colin's temperament might have got in the way of his ongoing relationship with the BBC, in contrast to his own more diplomatic attitude. Yet on Twitter, he actually displayed greater temper than Colin, and proved just as opinionated. As a fellow Aries, I can only sympathise. Sometimes, the mask slips.

■ **BRYN MITCHELL** (15) WARRINGTON
In light of some of your recent interviews, most notably with Tom Baker, Steven Moffat and Peter Davison, it feels like it is once again time to acknowledge the gem that is Benjamin Cook. In my mind he is unequivocally associated with **DWM**, and ever since first reading his book with Russell T Davies [2008's *The Writer's Tale*], I have taken special note of any piece with his name on it.

His contributions to **DWM** of late have all been excellent, and while many people write letters regarding the personalities and words of his interviewees, I think it is important to remember that these interviews would not be of the same quality and finesse without the amazing work of Benjamin Cook. He is a true great and long may he remain at **DWM**.

■ **STEPHEN BROOME** EMAIL
I just had to send this email to congratulate Benjamin Cook on his candid interview with Peter Davison. ►

WE ALSO HEARD FROM...

Get in touch with us via Twitter!

@craigiepick The Peter Davison interview in **DWM** 503 is a total hoot. Brutally honest and candid. I can't put it down!

@sophiecowdrey The **DWM** interview is great, so insightful into the history of the show and such high quality writing.

@ElonDann Terrific interview with Peter Davison in **DWM**. No mention of *A Very Peculiar Practice*, surprisingly. Best ever.

@mrsteveblack **DWM** 503 was another great read! Had to laugh about Peter Davison's Anthony Ainley stories – quite hair-raising!

@QuietOldJim Fabulous interview with Peter Davison in **DWM**, cementing him once again as my favourite Doctor. And one of my fave humans.

@Damian_Whittle What a wonderful interview with Peter Davison in **DWM** 503. He came across as intelligent, fair minded and very witty. Brave heart!

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

Most Dedicated Fan Ever! *of the month*

The Stitch-Liker's Guide

■ **ALISTER PEARSON** EMAIL
This is Alex Murphy, who lives in Burbank, California. He's wearing a replica of the scarf worn by Tom Baker's Doctor in 1980-81's Season 18. I commissioned the scarf, and he knitted it.

I've been collecting the correct brand and three colours of chenille wool for about four years in order to have this scarf made. Alex started work a little over two years ago – and has only just finished! – due to the unavailability of sufficient quantities of the 'purple' colour until very recently. It really has been a labour of love. The chenille hasn't been in production for decades, so finding a ball here and a ball there has been a very drawn-out process. The pattern was researched by myself over a long period of time, after I'd established that the so-called 'Official BBC Pattern' was inaccurate. I'll be receiving the scarf early next year, after which I desperately want to meet Tom Baker and have *him* photographed wearing it!

WHO TUBE

This month's pick of the *Doctor Who*-related videos doing the rounds

Two newly weds are surprised at their wedding reception when the Doctor himself, Peter Capaldi, sends them a congratulatory video message!
Go to: **tinyurl.com/CapaldiWed**

The Fan Show goes down to the Model Unit to speak to supervisor Mike Tucker about his latest restorations for the *Doctor Who* Experience.
Go to: **tinyurl.com/TuckerMorbius**

From the pages of *Doctor Who: The Official Cookbook*, here's a time-lapse video showing how to make a gingerbread TARDIS materialise.
Go to: **tinyurl.com/TARDISbread**

Just for fun, here's a fan-made video of the Tenth Doctor playing the latest craze Pokémon GO and trying to track down Pikachu!
Go to: **tinyurl.com/Whokemon**

Karen Gillan (Amy Pond) and Jenna Coleman (Clara Oswald) chat at the 2016 Boston Comic Con about being companions to the Eleventh Doctor.
Go to: **tinyurl.com/ClaraAmy**

◄ From beginning to end I was really engrossed in Peter's opinions about Brexit, to his comments about John Nathan-Turner and his thoughts on being good to get on with in the acting profession. His comments on his predecessor and successor were right, but it was sad to read his thoughts about Tom Baker not wanting to be near the other Doctors at conventions. Because Peter has done so well in the acting profession, he is not totally reliant on *Doctor Who*, so it was good to read that he's not bothered about being people's favourite Doctor.

I first met Peter in 1982 when he did a signing session at Cheesemans to coincide with the *Cinderella* pantomime and I remember seeing him dressed in his Fifth Doctor costume. He was charming when he signed my copy of *The Visitation* paperback and he had not changed at all this year, when I asked him to sign a photo of himself. He has aged so well, and I'll be very happy if I'm as young-looking as him when I reach 65!

RICHARD MARSON LONDON

I was surprised (but not delighted) to see Peter Davison's comments about my biography of John Nathan-Turner [2013's *The Life and Scandalous Times of John Nathan-Turner*] in the latest issue of **DWM**. One of the book's key conclusions was that there was absolutely nothing 'Savile-esque' about John. At the time of publication, making that clear was particularly important, and three years later, it bears repeating for anyone else who clearly hasn't read the book.

ADRIAN PORTER EMAIL

I was amused to see Benjamin Cook suggest that Peter Davison's first TV appearance was in an episode of the BBC1 drama *Warship* in 1974. This is a much-repeated myth; the actor who appeared in this production was the similarly named Peter Davidson – a burly actor who had various small roles in the 1970s and 80s.

Oops. Thanks for the correction, Adrian, and to everyone else who wrote in about last month's edition. **DWM** 503 also featured the results of our annual poll. One of the winners, Stephen Nicholas, co-writer (with Mike Tucker) of BBC Books' *Impossible Worlds*, wrote to us just after we went to press...

Sleep No More: 'one of the most ingenious and original stories of recent times'.

Poll Winner

STEPHEN NICHOLAS EMAIL

I am delighted that what I've been dreaming of creating for so many years is being enjoyed by so many people. Ever since I started on the show in 2004, I knew that the public needed to see the work of so many of our talented artists across the show's creative team, and also how the processes develop between each and every department. *Impossible Worlds* is a work of art in itself, and we are very proud and honoured that it's won this category of 'Best *Doctor Who* Book (Non-Fiction) 2016'.

DAVID ACE BURLEY

I was saddened, but not exactly surprised, to see *Sleep No More* languishing at the bottom of **DWM**'s recent *Season Survey*, considering what a controversial reception it received online. I have to admit, when I first watched the episode, I felt as confused as everyone else as to what was happening. It was only when I gave the episode the benefit of the doubt a few weeks later, that I realised its full brilliance. Once I knew Rassmussen's true motives and understood how his plan worked, I found the episode completely immersive and now consider it one of the most ingenious and original stories of recent times. I implore more fans to give *Sleep No More* another chance, I promise you won't regret it!

Pixley's Marvel

PHILLIP MADELEY MANCHESTER

It's always a delight to see a new feature by Andrew Pixley in the pages of **DWM** and his 'Marvel-lous' article in issue 502 was yet another winner. 'Terileptilgate' was hilarious – what in the name of soliton gas was John Nathan-Turner seeing on that cover? Talk about a storm in a teacup! Shame I haven't got a TARDIS to go back and ask him – or to get back the five minutes I spent studying a reptile's groin this morning...

Troughton's 50th

SIMON DARLEY (51) LONDON

You've so obviously put everything into celebrating your 500th issue in such style, I almost dread to ask if you are planning anything to celebrate the 50th anniversary of Patrick Troughton's début as the Second Doctor as well? (I can almost hear the despairing whimpers and fainting thuds...)

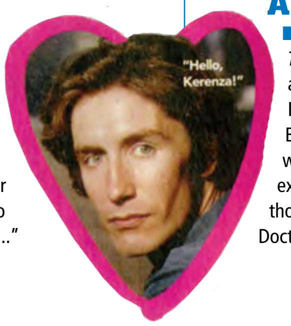
Thud... Stay tuned, Simon... DWM

On This Month...
20 YEARS AGO

It's 1996, and **DWM** 244 refects the changing face of fandom...

Convention Kids

While much of **DWM** 244 celebrated 30 years of the Cybermen (including Andrew Pixley's *Archive* feature on 1988's *Silver Nemesis*), there were many other fascinating features, too. In *Everything you wanted to know about Doctor Who conventions... but were afraid to ask*, Dave Owen talked to seasoned convention attendees and organisers about their experiences. Andrew Beech, organiser of 1996's Panopticon, told Dave: "There's a much larger ratio of women to men now – it used to be overwhelmingly male. And we're seeing a much wider range of ages – there are families all coming together now, including children who were too young to have really watched the series when it was on..."


"Hello, Kerenza!"

Pertwee Remembered

One convention headliner would be sadly missed this year. 'A special memorial service was held for the late Jon Pertwee at St Paul's Church in Covent Garden, London on 1 August,' reported *Gallifrey Guardian*. 'Nicholas Courtney spoke fondly of his and Jon's time together on *Doctor Who*... Attendees included many faces familiar to *Doctor Who* fans including John Nathan-Turner, Sophie Aldred, Nicola Bryant, Fernanda Marlowe and Peter Miles.' Jon had gone, but he would never be forgotten.

News, features, interviews and comic strip action!
Doctor Who Magazine
Cyberman special!
We celebrate 30 years of the monsters from Mondas!
PLUS! An all-new Eighth Doctor adventure!

A Passion for Paul

Meanwhile, hearts were a-flutter on the letters page, *Timelines*, due to Paul McGann, star of the recently aired *Doctor Who* TV Movie. Kerenza Allin-Garner of Ilford wrote, 'Paul swept me off my feet (not literally!!! But I wish!)... Every time I watch the film, at the part where he is looking at Grace with that sad, wide-eyed expression when he thinks she's dead, I cry... It was just those clear blue eyes...' Paul wasn't the first heartthrob Doctor, and he certainly wouldn't be the last...

BRAND NEW AUDIO ADVENTURES IN TIME AND SPACE

BBC DOCTOR WHO

JOHN HURT AND JACQUELINE PEARCE IN

THE WAR DOCTOR

AGENTS OF CHAOS

OUT SEPTEMBER 2016 FROM BIG FINISH ON CD AND DOWNLOAD!

BIG FINISH WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS and DALEKS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. The Daleks created by Terry Nation and used under licence. Sontarans created by Robert Holmes and used under licence.

"My Cybermen are fantastic… They're much more exciting than the stupid Daleks."

THE CYBERMUM

50 years ago, the Cybermen first marched onto our screens. We asked the costume designer who gave them life about their enduring appeal.

INTERVIEW BY **BENJAMIN COOK**

"Peter Capaldi, bless him – I think he's gorgeous – says he'd like my Cybermen to return. I'm very flattered," admits Belfast-born Alexandra Tynan – who, back in the 60s, called herself Sandra, went by her maiden name Reid, and birthed a new race of foe for the Doctor: those cyborgs from the planet Mondas. All hail the Cyber-Queen!

The Cybermen, designed by Alexandra, débuted in 1966's *The Tenth Planet*, lurching out of the South Pole snow and into *Doctor Who* lore. "I'm a great fan of the Mondasian Cybermen," Capaldi told BBC Worldwide's *The Fan Show* last year. "They have real, human hands. When I was a child, that was really, really spooky. I'd like to see them come back… It'd be good if we found the Doctor on Mondas itself, in an adventure where he discovered the Cybermen actually being created."

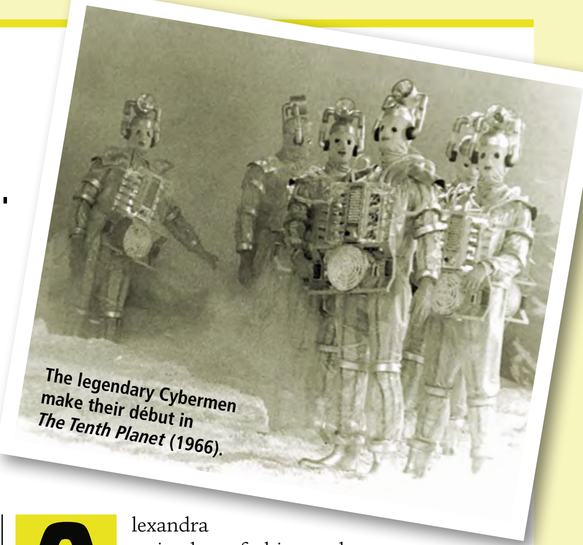
"I would love to design, for Peter's Doctor, new versions of my Mark I Cybermen," enthuses Alexandra. "That would be the greatest thing to do, so I keep saying it to people – 'I would love to do that!' – hoping that somehow the message will seep through."

Alexandra is chatting to **DWM** over the phone, from her home in Victoria, Australia. "I'm sitting here surrounded by books all about Cybermen and *Doctor Who*, to jog my memory," she tells me. "People often come up to me and say, 'I think your Cybermen were the most frightening.' I looked at them yesterday, when I rewatched *The Tenth Planet*, and I thought, 'I suppose they are a bit scary.' At the time, they got a lot of press, some of it very negative. Angry parents said that we were scaring the bejesus out of their kids. Am I personally responsible, with my Cybermen, for a whole generation of disturbed people? The number of adults who have come up to me and said, 'Your Cybermen terrified me when I was a child,' and I have apologised a thousand times – not only to those people who I frightened, but also to the ones who had to wear the costumes…"

In 2013, Alexandra watched BBC Two's *An Adventure in Space and Time*, the Mark Gatiss-penned drama telling the story of *Doctor Who*'s first three years. "They had this actor dressed as a *Tenth Planet* Cyberman, sitting there smoking a cigarette, saying, 'For God's sake, can I take my head off? I'm boiling in here!' I was watching this go out, and I happened to be sat by myself, and I said out loud to the screen, 'I'm sorry, I'm sorry, it's all my fault!' I felt so terrible, even after all these years," she chuckles. "Every time I've met an actor who's been a Cyberman, I've got down on my knees and said, 'Please forgive me! I gave you such hell.'"

Those original Cyberman costumes weren't so comfortable?

"No – and when an actor is insecure or unhappy about something, everybody gets unsettled; everybody pays. I've discovered later in life that it's a good idea to actually *talk* to the actors – very few costume designers ask an actor how *they* feel about the character – and that's opened doors for me. From then on, we had a rapport. Actors trusted me. You really have to be a psychologist when you're a costume designer, and it took me a long time to wake up to that fact. The costume is part of the character. When the actor puts it on, he or she has to feel that it's right [for their character] and it's not going to interfere with their performance. Unlike my Cybermen, who suffered appalling things in the costumes I did for them."



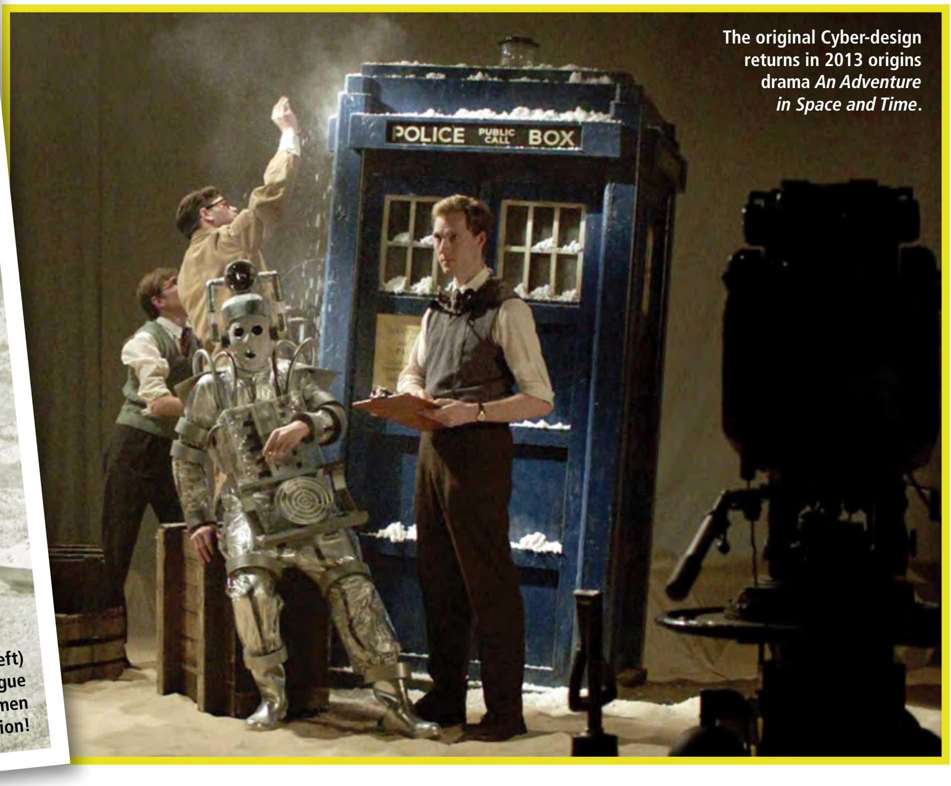
The legendary Cybermen make their début in *The Tenth Planet* (1966).

Alexandra trained as a fashion and textile designer at Belfast College of Art. "As well as doing the full art training – life drawing, composition, plant drawing, sculpture, every aspect – I did fashion as my major. But I didn't know anything about costume design at all. I had no knowledge of it, no understanding of it, no desire to do it. It wasn't until I moved to England – I'd always wanted to go to England, so I did when I left college – that I got a costume-making job at Chichester, in the second year of the Festival Theatre [in 1963]. The following year, the BBC advertised in *The Daily Telegraph* for costume designers for BBC2 [which launched in April 1964], because they were expanding the Costume Department, so I went for the interview, they liked my portfolio, and they offered me a job. It was mad, because I was only – what? – 23, and in those days not many people were doing costume design. Nowadays, every man, woman, and dog wants to do it; there aren't enough costume-design jobs to go around."

I bet London in the 60s was an amazing place to work in anything fashion-related.

"Oh, it was. It was fantastic. But sometimes you don't realise these things until you look back on them. The Beatles, they were coming up, and a lot of those groups, the Rolling Stones, those ►

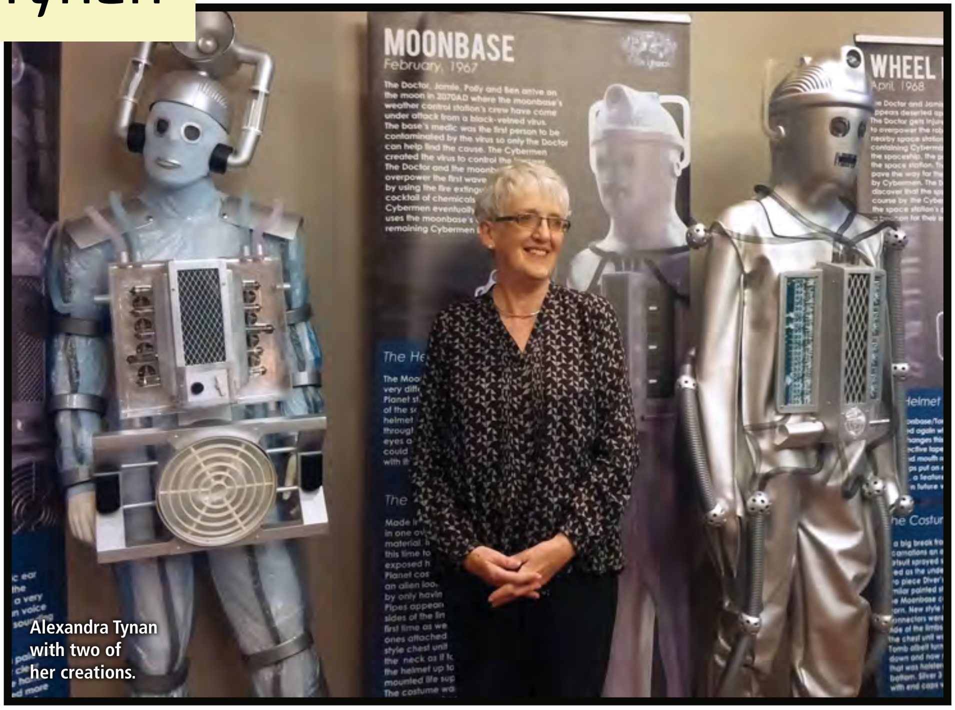
Alexandra (left) and a colleague get the Cybermen ready for action!



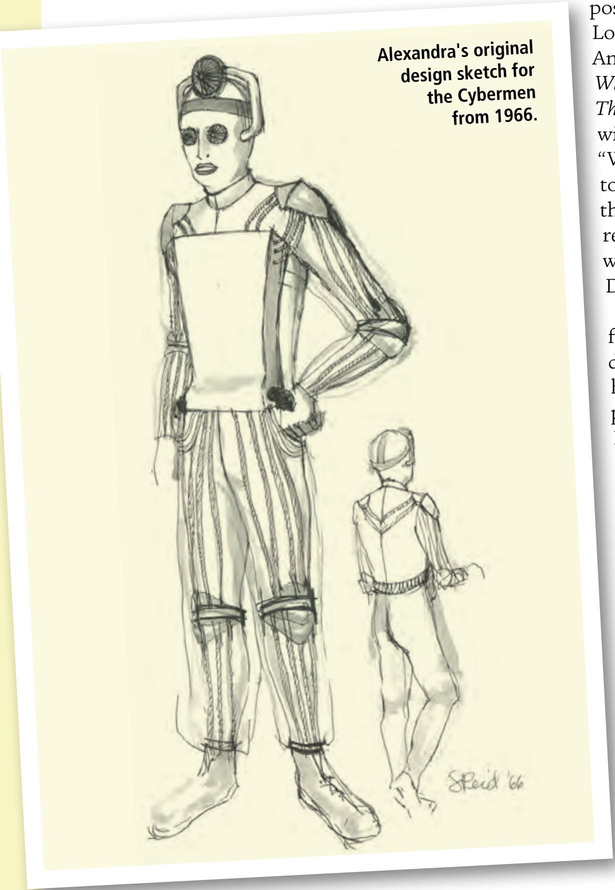
The original Cyber-design returns in 2013 origins drama *An Adventure in Space and Time*.

◄ kinds of people, used to come into the BBC. Only looking back on it now do I think, ‘My God, I spoke to Dusty Springfield, Sandie Shaw, Herman’s Hermits…’ All I had to say was ‘Do you want your shirts ironed?’ or something, but it was a very exciting time. The BBC in the 60s was an incredible place. They were bringing in clever, young directors and writers – it was kind of Open Sesame for all these younger people with talent – lots of whom went on to be big names in TV production all over the world. I’d only been *making* costumes up to then, and suddenly I was given this opportunity to work with costume designers, to see how they worked and what they did, and then bit by bit I was given costume-designing jobs to do myself. It was the best training in the world, so I always thank the Beeb for what they did for me at that time. It was marvellous. It’s all changed now, of course. Money took over.”

Alexandra was on-staff, so she didn’t get to choose which BBC shows she worked on. “You were rostered onto programmes, and you did as you were told, so I worked on a whole range of things: dramas; quiz programmes; light entertainment, so I was designing for dancers and singers, which was much more up my street. Because I knew nothing about science-fiction. I shared an office with Daphne Dare [*Doctor Who*’s most prolific costume designer, 1963-67] – she was a brilliant designer, a million times better than I was – and I used to think, ‘Thank God I’m not working on *Doctor Who*. I couldn’t bear it.’ Then one day – surprise, surprise – the manager of the department came in and said, ‘Now, girls, I’m going to swap you over. Daphne, you’re coming off *Doctor Who*, because you’ve been on it long enough. Sandra, I’m putting you onto it.’ A *nasty* surprise. I thought, ‘This is my worst nightmare,’ but there was nothing I could do.”



Alexandra Tynan with two of her creations.



Alexandra's original design sketch for the Cybermen from 1966.

> “I used to think, ‘Thank God I’m not working on *Doctor Who*. I couldn’t bear it!’ Then I had a nasty surprise!”

Alexandra’s first *Doctor Who* assignment, in the summer of ’66, was William Hartnell’s four-part swansong serial, Season Four’s *The Tenth Planet*. Top of her to-do list was to design the Cybermen, the ultimate product of cybernetic replacement as postulated by Kit Pedler – a research scientist at London’s Institute of Ophthalmology, a Reader of Anatomy for the University of London, and *Doctor Who*’s scientific adviser since Season Three finale *The War Machines* – and developed in association with the programme’s story editor, Gerry Davis. “We were discussing spare-part surgery,” Pedler told the *Radio Times* in 1968, “and conceived the idea of someone with so many mechanical replacements that he didn’t know whether he was human or a machine.” Together, Pedler and Davis scripted *The Tenth Planet*.

“These days, we take cybernetics very much for granted,” points out Alexandra, “and it’s developing all the time. But, back then, who had heard of cybernetics? Nobody, apart from people in the medical profession – people like Kit Pedler. Innes Lloyd [*Doctor Who*’s producer, 1966-68] – who was a wonderful producer, a lot of fun – said, ‘I think you two should get together and talk.’ I said, ‘Yes, please,’ so it was Kit who explained cybernetics to me. He was very kind, and generous, and helpful. I was very fortunate in that respect. He explained to me the whole idea behind the Cybermen. If I were to design them again today, I’d stick much more to Kit’s original idea of them being far more human – the remainder of the humanoid, the element of the human – so you’d see a bit more skin colour, and he said that they had hair coming out from under their headgear…”

Pedler and Davis’ script referred to the Cybermen as ‘tall, thin, clad in a silver-link one-piece suit’.

> Under the hair on the head is a shining metal plate stretching from centre hairline front to occiput (this could be disguised by a hat)... Their faces are all rather alike, angular and by normal definitions good-looking. On the front of their trunks is a mechanical (computer-like) unit consisting of switches, two rows of lights and a short, moving proboscis. They all carry (exotic) side arms. At elbow joints and shoulders there are small ram-like cylinders acting over the joints.

“A lot of the stuff in those scripts,” considers Alexandra, “we could never, ever have done in those days, because of the big ‘b’ word, which is ‘budget’. I only had peanuts to spend, and there was no guarantee that the Cybermen would ever be seen again, so it had to be done very cheaply; we had to pare it right down to the absolute basics. In one respect, that was a great relief for me, because my mindset wasn’t into people from other planets. Science-fiction was a whole foreign language to me.

“When I went to the first planning meeting, I had to take with me a drawing of a Cyberman, and I was sitting there before going, ‘Oh God, what am I going to do?’ Out of desperation, I did *that* drawing – the one that everybody has seen by now, because it’s been published in so many places. Quite honestly, I drew that thing so quickly, because I was working against the clock. People say to me, ‘What was the motivation behind your

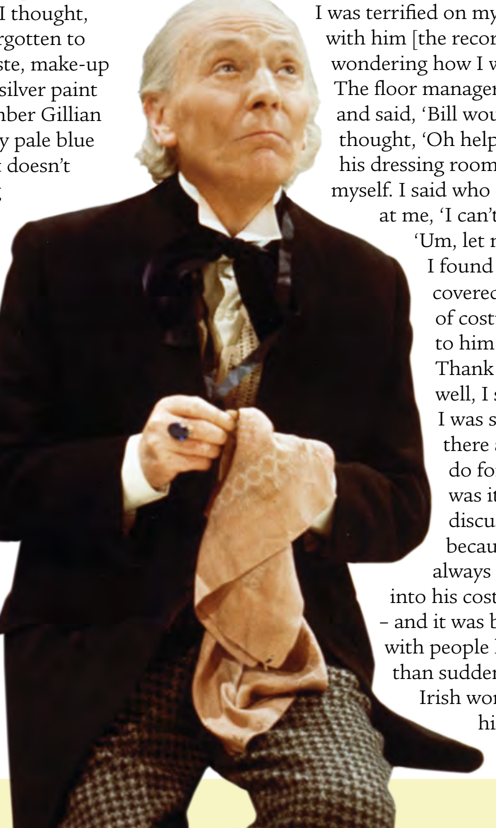
Cyberman design?' I say, 'I had a planning meeting that I had to be at, and I had to have a design drawing with me. My motivation was the clock on the wall! So don't get all airy-fairy about it and think that I must have had some kind of wonderful visitation. I didn't.' In the meeting, they looked at my Cyberman drawing and went, 'Yeah, that's fine. That'll be terrific. Go for it.'"

Talking me through her *Tenth Planet* Cybermen, Alexandra explains that the mask consisted of stretched jersey material: "It was a very closely knit, very pale-blue fabric that I bought by the yard. I wanted to cover their faces so that it would distort their features and they'd all look similar, which the director, Derek [Martinus], and Kit and everybody really liked." The eyes and mouth were black holes trimmed with silver vinyl – "to give it definition, to make it a bit more obvious" – and the actors had their features darkened to hide their faces. Each Cyberman's skin was a full-length bodystocking made of the same pale-blue fabric as the masks. "I couldn't use white fabric, because we were shooting in black and white. I had to use either grey or pale blue so that it registered [on screen] as a light colour. Working in black and white, you had to forget colour and think purely in tone. You had to think in tones of black and white" – she laughs – "and 50 shades of grey!"

"Bill's one regret," his widow, Heather Hartnell, told **DWM** in 1983, "was that the programme was in black and white, because of the costumes; they were so colourful. Like all actors, he loved dressing up. It seemed such a shame that the viewers couldn't see those wonderful sets and costumes in all their glory."

Over their bodystockings, the Cybermen wore transparent polythene suits ribbed with metal rings. The costumes incorporated metal epaulettes and plastic piping, too, held together with nuts and bolts, making them very heavy. The Cybermen's feet were short wellington boots sprayed silver. "Yes, the height of fashion," teases Alexandra. Although the script specified that the Cybermen should retain human hands, Alexandra wanted them to wear gloves. "I had blithely said at that initial meeting, when I was asked about the hands, 'Oh, I'll have special gloves for them,' and then I promptly forgot all about it until the first day in studio! The make-up people said, 'What's happening about the hands?' I thought, 'Oh. Oh dear. Oh help!' I'd forgotten to make any silver gloves." In haste, make-up designer Gillian James added silver paint to the actors' hands. "I remember Gillian saying, 'But we haven't got any pale blue that'll match the costume!' 'It doesn't matter,' I said, 'we're shooting in black and white.' The Cybermen ended up with silver make-up on their hands, and no gloves, and that was my mistake."

The metallic headpieces – adapted from the headlamps of large trucks – were made by Shawcraft of Uxbridge, based on Alexandra's designs. "The handles are the one thing that's been carried right through all the Cybermen to this day," she says happily. "I've come up with this really good slogan that the Cybermen ought to have painted on the side of their spaceships: 'If you want to get a head, get handles!' You know in the Second World War, when pilots used to paint things on their planes – pretty girls, film stars, things like that – and they'd write slogans? The Cybermen should do that on their spacecrafts, don't you think?"



And why handles in the first place?

"Well, I was thinking, 'Oh, that's where there would be wires, I suppose, going up [through the handles] into their headpieces – the lights and so on.'" Alexandra had hoped that the halogen lamps in the headwear would illuminate. "That was the whole point of the things, that they would light up and flash," she says. But in the first test shot the bulb exploded and the idea was abandoned. "Such a pity."

Shawcraft also made the Cybermen's chest units, which used a lot of clear plastic and housed mechanisms that flashed, powered by a battery. "I indicated that there was going to be a chest unit there, but I didn't do any designs for them," explains Alexandra, "because I knew that the units were going to be a props thing." Meanwhile, the moving proboscis mentioned in Pedler and Davis' script was scrapped for being impractical and costly. "On *Doctor Who*'s budget? No way! Money was far too tight."

T*he Tenth Planet* Episode 1 was transmitted on Saturday, 8 October 1966, the same evening that Episode 4 was recorded at West London's Riverside Studios. "Bill Hartnell had been ill, and he was leaving, and there was a slight pall of sadness about all that," recounts Alexandra. "You see, because I shared the office with Daphne, I knew what was going on with Bill, so I was terrified on my first day in studio with him [the recording of Episode 1], wondering how I was going to cope. The floor manager came up to me and said, 'Bill would like to see you.' I thought, 'Oh help!' So I went along to his dressing room, and I introduced myself. I said who I was, and he barked at me, 'I can't find my hat!' I said, 'Um, let me have a look for it.' I found the hat – it had got covered up with another bit of costume – and I gave it to him. He said, 'Oh. Right. Thank you.' And I said – well, I stammered, because I was so frightened – 'Is there anything else I can do for you?' But that was it. I had no other discussion with him, because his dresser was always there to help him into his costume and take it off – and it was better that he stayed with people he knew, rather than suddenly have a strange Irish woman disrupting his routine."

Unusually for the series at the time, Episode 4 was shot out of sequence: the regeneration, from Hartnell to Troughton, was taped first. And Alexandra was there on set, to witness history being made. "Pat was terrific," she remembers, "because he was very sensitive towards Bill the day they did the changeover. He was really sweet. When Pat walked in, he made a remark – he said, 'Who's who?' – but it was very respectful. Bill lay down on the studio floor, and there weren't very many people around, because they kept most of the crew away, but I had to be there just in case they needed me, and then Pat lay down. Both men had their eyes and their mouths in the same place – we had a screen nearby, so we could see what was happening – and there was a woman doing the vision mixing so that their faces blended into each other almost seamlessly."

Vision mixer Shirley Coward devised a flaring effect to bridge the crossfade from the camera trained on Hartnell's face to another camera showing Troughton's. After taking a long time to line up, this momentous shot was achieved in two takes. "When I look at it now, I think, 'That was really all that was needed,'" Alexandra muses. "Nowadays, they do it digitally, and they do this, that, and the other, but back then it was basic mixing stuff – and it worked, because it was just the face. It was really very clever, and so simple. But it's something I'll always remember, those few minutes when it actually happened, and I feel very lucky to have been there, really, because it was quite a historical moment in the programme."

As the effect had taken longer to set up than expected, the recording of the episode overran badly. Hartnell's actual final shots were the ones leading up to the regeneration: the Doctor stood by the activated TARDIS console, his hands operating the controls, the console levers moving by themselves, a close-up of the Doctor's weary face, the doors opening to admit Ben and Polly (played by Michael Craze and Anneke Wills), and the Doctor collapsing. Then Ben and Polly lean forward to pull the cloak back from the Doctor's face...

"Everybody was a bit kind of low-key that evening, because we didn't want to upset Bill," says

Polly and Ben.

Alexandra. "It was very quiet in studio, and there was a bit of an atmosphere; people not wanting to say too much. There wasn't much talking on the studio floor."

A week later, in *The Power of the Daleks* Episode One, the new Doctor shed his cloak and revealed that not just his body, but also his clothes had undergone a metamorphosis. In an initial character outline assembled for the new Doctor in early autumn '66, his appearance was described as:

> Facially, has strong, piercing eyes of the explorer or sea captain. His hair is wild and his clothes look rather the worse for wear (this is legacy from the metaphysical change which took place in the Tardis). Obviously spares very little time and bother on his appearance. In the first serial, he wears a fly-blown version of the clothes associated with this character... After the first serial... we will introduce [a] love of disguises which will help and sometimes disconcert his friends.

"Innes Lloyd said to me, 'We don't want to make him as smart as the First Doctor. We want to make him a bit more –' well, Innes didn't use the word 'sloppy', but a bit more casual, and crumpled, and not smart," explains Alexandra, who was responsible for putting together the new Doctor's outfit. "This gave me an idea: I went to the BBC Costume Department and threw together a whole load of stuff, just from stock, and we booked a dressing room, at a certain time, down in the basement of Television Centre. There was Innes there, and me, and Pat, and the director [Christopher Barry], I think – and Sydney [Newman, the BBC's Head of Drama] came and stuck his head in at one stage – and Pat tried on all different things that I'd brought down."

Various ideas were considered for Troughton's costume. Should he be a pirate captain? Or have the silhouette of Victorian parliamentarian Gladstone? Or even – though unthinkable today – perform the role in blackface? The idea of dark skin, a turban, and earrings appealed to Troughton, who was keen to preserve his anonymity – and, should the concept of regeneration fail to grab the show's audience, his reputation. Ultimately, he donned a Victorian windjammer captain's costume to appear before Newman... who was unimpressed and suggested that the actor could instead portray the Doctor as a 'cosmic hobo'. "Really, it was the 'cosmic hobo' idea – which came from Sydney – that did it for us," says Alexandra. "It all fell into place then, and I was left to put that together, the cosmic hobo, bit by bit."

Presumably, she knew how big a deal it was to be put in charge of a brand new Doctor's costume –?

"Honestly, it never crossed my mind," she cuts in. "It was a job, I had to do it, and it was quite fun, because the fittings I had with Pat were a joy. Oh, he was lovely. Yes, we enjoyed ourselves. He was an absolute delight. A lovely man. Very funny. But also very serious at times, when he was 'in the zone'. If he was thinking through something, you knew not to go anywhere near him. You could tell that he was in another world. And he got on very well with Anneke Wills and Michael Craze. They were great mates."

A new Doctor – complete with hat – arrives in eighteenth-century Scotland.

© ALEXANDRA TYNAN

"I was worried – because I thought the girls' skirts were too short!"

Alexandra's garb for the Second Doctor consisted of a loose, blue, short-sleeved shirt, a small, dark bow tie with white spots – "I decided his bow tie should be safety-pinned on," she notes – and a pair of baggy trousers with a loud, brown check, held up by a leather belt and a pair of red braces emblazoned with the golden shapes of diamonds, clubs, crescents, and flowers. "I never had anything made for Pat," she points out. "He just wore those tatty old things I dug out of stock. The checked pants that he had were very old and had to be patched every now and again to keep them together, because the fabric was so worn it started to split."

Originally, Troughton was offered a large scruffy wig, which made him look like a dark-haired version of Harpo Marx, but that was abandoned before a camera so much as rolled. Instead, the final touch was a dark Paris Beau hat. "We tried different hats before arriving at that one," says Alexandra, "but it got dropped quite quickly, I think – after several episodes – which wasn't a bad thing."

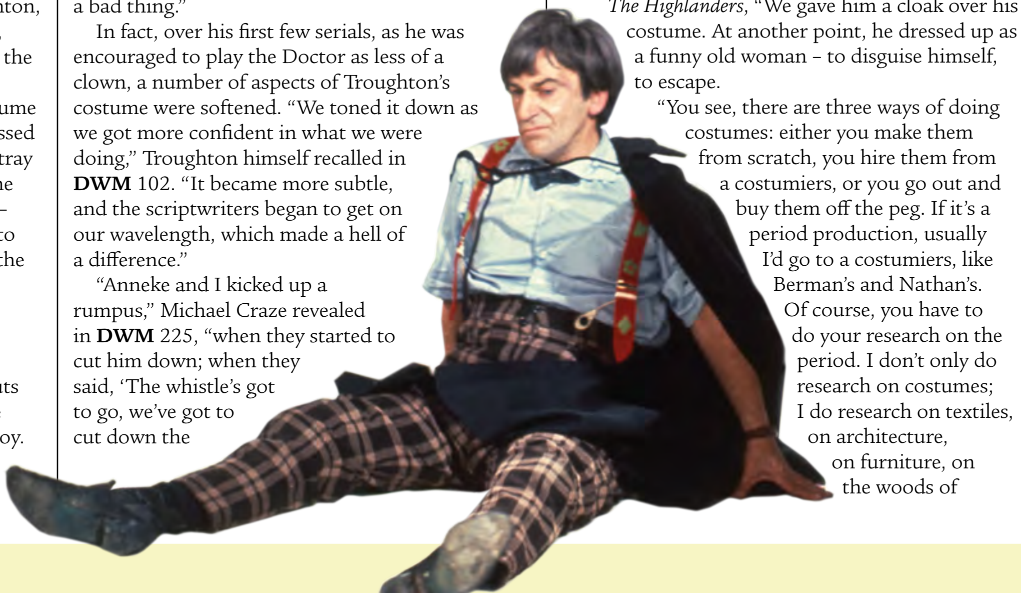
In fact, over his first few serials, as he was encouraged to play the Doctor as less of a clown, a number of aspects of Troughton's costume were softened. "We toned it down as we got more confident in what we were doing," Troughton himself recalled in **DWM** 102. "It became more subtle, and the scriptwriters began to get on our wavelength, which made a hell of a difference."

"Anneke and I kicked up a rumpus," Michael Craze revealed in **DWM** 225, "when they started to cut him down; when they said, 'The whistle's got to go, we've got to cut down the hat,' all that sort of thing. There was a great hoo-hah about it, because he wanted to be the cosmic hobo, but they thought there was too much comedy creeping in. I suppose there would have been if they'd given Pat full rein. He'd have gone mad!"

"As for the hat, well, I think it was dear old [drama producer] Campbell Logan," Troughton told **DWM**, "or it might have been [another drama producer] Andy Osborn, who said to me in the BBC club one evening, after they'd shown the first one, 'Oh splendid! It'll go on for another three years. Have to get rid of that hat, though.' So the hat went."

The Paris Beau hat made its final appearance in the closing scene of Troughton's third serial, 1967's *The Underwater Menace*, when it was briefly worn by Polly. From that serial on, the Doctor's loud, checked trousers were also dropped in favour of a less gaudy pair. These were taken in over the next couple of serials – a little each week without Troughton noticing, or so it's been claimed, though Alexandra disputes this – to appear less baggy. "After that, Pat's costume was never really any hassle or trouble," says Alexandra. "It was only when he had to dress up in something else that I had to get it for him from the costumiers." For example, in Troughton's second serial, 1966-67's *The Highlanders*, "We gave him a cloak over his costume. At another point, he dressed up as a funny old woman – to disguise himself, to escape.

"You see, there are three ways of doing costumes: either you make them from scratch, you hire them from a costumiers, or you go out and buy them off the peg. If it's a period production, usually I'd go to a costumiers, like Berman's and Nathan's. Of course, you have to do your research on the period. I don't only do research on costumes; I do research on textiles, on architecture, on furniture, on the woods of



doorways, on the whole thing so that I've got a grasp of the period, because clothes affected how all those things were made. What people wore was often the result of the building they lived in, or the chairs they sat on..."

But *The Tenth Planet*, for instance, was set in 1986 – two decades in the future at the time of recording. How do you go about designing clothes for a time that hasn't happened yet, for the likes of the crew of the Snowcap tracking station?

"You have to think in terms of things that won't date, so you keep it very low-key and basic. I mean, polo-neck sweaters have never gone out of style. Certain garments are timeless. Whereas, for *The Highlanders*, I took Frazer [Hines, who débuted in that serial as 1740s companion Jamie] to the costumiers, and we fitted him out in Highland gear – the kilt, the plaid. He was supposed to be pretty rough. He wasn't Hollywood Highlander at all; he was as 'rough as guts', as the Australians would say. Later, of course, he went into the polo-neck sweaters for a while. For *The Evil of the Daleks* [1967], I had Brigit Forsyth [Ruth Maxtible]'s costume made at the BBC, but Deborah [Watling, débuting as 1860s companion Victoria]'s costume was hired from Berman's, crinoline and all."

"I always wished that Debbie had kept her crinoline instead of going into miniskirts," opined Frazer Hines, in **DWM** 98, "so that we'd have had the Doctor with his baggy trousers, me with my kilt, and Victoria in her crinoline – what a team that would have been! Victorian ladies didn't show their ankles, never mind their legs, but Patrick and I weren't complaining!"

"A few times, I was a bit worried," admits Alexandra, "because I thought the girls' skirts – especially Anneke's – were too short. But they weren't really; that was just me, I think, and my Presbyterian background." Nonetheless, dressing Ben and Polly allowed Alexandra to embrace contemporary 60s fashion, an opportunity she relished. "It was great fun. Most of that was off the peg. I had to buy some sweaters for Michael, that sort of thing, and I took Anneke shopping a few times. I think I might have had something made for her, too." This was Polly's Atlantean shell-suit, which Alexandra designed for Anneke to wear in *The Underwater Menace*. "Anneke was very friendly, but quite firm about what she wanted. She was very up with what she liked to wear."

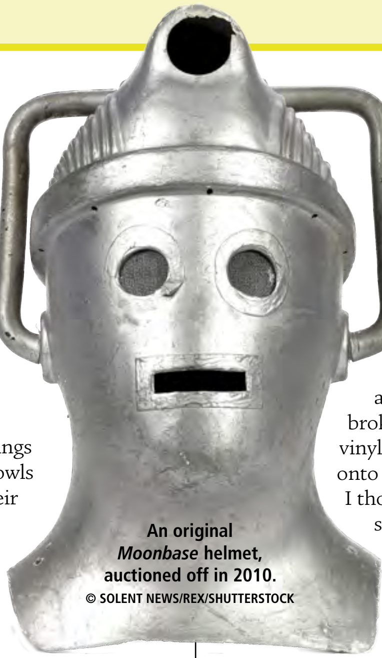
"Anneke could wear all the Mary Quant boots and miniskirts she wanted," Frazer said in **DWM** 443, "but Jamie couldn't wear the flares and the stuff that people were wearing on Carnaby Street. I was stuck in my kilt. Unfortunately, in *The Underwater Menace*, Anneke's long hair was shoved under this conch shell. We also had a lovely actress called Catherine Howe, who played Ara – her dark hair also scrunched under a conch..."

"The Fish People are one thing," says Alexandra, "but some of those other costumes I did for that serial were dreadful, too, just awful, and I look at them now and think, 'I don't want to ever look at them again! That's too ghastly.'"

Catherine Howe, also interviewed in **DWM** 443, disagreed: "The costumes were fantastic," Howe insisted. "I had a little silver or golden seashell painted on my forehead, and I was going around in a seaweed skirt, which was... well, it was okay. It was a little bit of a culture shock... standing in the middle of the studio, with all these wonderful sets and people in weird costumes."

But nothing could have been weirder than the aforementioned Fish People...?

"They were a nightmare," states Alexandra. "Yesterday, when I watched *The Tenth Planet*, I looked at *The Underwater Menace*, too, and I was comparing the two, and quite honestly you can't put them in the same basket at all. *The Tenth Planet* was a much better-scripted, better-performed, better-looking piece than *The Underwater Menace*, which I thought was just awful."



An original *Moonbase* helmet, auctioned off in 2010.
© SOLENT NEWS/REX/SHUTTERSTOCK

There were different sorts of Fish People, I remind her, indicating different stages of development. The full Fish People ("sort of based on mermaids," says Alexandra) wore stretchy fabric bodystockings covered in sequins – and had cowls of glittering sequins around their heads, on which were placed plastic gills. Their eyes were covered with half-masks incorporating large fish-eyes and – yup! – more sequins. Their mouths were made-up to resemble fishes' lips. And there were a couple of half-Fish People, clad in white wetsuits and diving goggles.

"Oh don't," laughs Alexandra. "Oh dear. We really should have done better, shouldn't we? It's quite nice to see that photographs of the Fish People keep popping up, I suppose – I think, 'Well, at least they've made their mark on someone, somewhere' – but they were no Cybermen. Yeah, not the greatest."

The Cybermen had proved a hit in *The Tenth Planet*. Across the serial's four-week run, *Doctor Who* had picked up two million viewers. Children were fascinated by Mondas' finest. Noting the positive reaction, Innes Lloyd decided to have a rematch between the Doctor and the Cybermen (Alexandra: "'Oh God, help, not the Cybermen again,' I thought"), this time on the moon – the first *Doctor Who* serial to be set there. Feeling that after three years the Daleks had had their day, Lloyd was hoping to make the Cybermen the show's new regular adversary. "The Cybermen hit the nail on the head in their very first adventure, even though they were not as well costumed as they are now," opined Lloyd, in **DWM**'s 1983/4 *Winter Special*. "Gerry Davis, Kit, and myself all felt pleased at how that first one had gone, so we decided to put them into some other situation and spend a bit of money making them look more sophisticated."

The production team had noted the makeshift nature of *The Tenth Planet*'s cumbersome Cyberman costumes and wanted to update them for 1967's *The Moonbase*, to make them look more robotic. Alexandra proposed three new designs, one of which was selected by Lloyd and director Morris Barry. These Cybermen – based on a one-piece, rear-fastening, silver, vinyl jumpsuit – retained the basic elements of Alexandra's *Tenth Planet* ones, but incorporated, amongst other fresh features, three-fingered hands. "They only had a thumb and two fingers, because I wanted them to look as if they were losing limbs," explains Alexandra. The jumpsuits were difficult to manufacture, however, as sewing-machine needles broke on the tough vinyl. "It was vinyl with a fabric backing bonded onto it during manufacture, which I thought would make it easier to stitch, but it drove the costume-makers crazy. It was a fairly new fabric – it was actually an upholstery fabric – but it was a nightmare, so that was another lot of people who hated me."

Nevertheless, 11 new Cyberman costumes were made. Freelance prop-makers John and Jack Lovell manufactured the fibreglass helmets, which contained battery-powered lights and were held together by eye hooks. Small holes were drilled in the sides of each helmet to allow air circulation, gauze covered the eyes, and a mouth-flat behind the jaw could be pivoted open by the chin of the actor inside. Alexandra added silver tape around the eyes and mouth, to give them emphasis. The Lovells made the aluminium chest units, too, and added hydraulic joints to the jumpsuits – consisting of, on Alexandra's instruction, "tubing from a vacuum-cleaner manufacturer, and plastic, practice golf balls. Who even knew that they *existed*?" The Cybermen's feet were lace-up army boots sprayed silver.

During production of *The Moonbase*, Alexandra was taken ill – "I had to go to hospital for surgery" – so the job reverted, for a while, to her predecessor, Daphne Dare. "Daphne liaised with me by phone, especially about the making of the Cyberman helmets, and other designers were rostered on for studio time. As I was recuperating from my big op', I was giving people great lists of stuff that had to be done." After a few weeks' break, Alexandra resumed her post, mid-production on *The Faceless Ones*, for which she handled Episodes 3 to 6. *The Evil of the Daleks* followed. "'Boring old Daleks,' I thought. I always make terrible comments about the Daleks and say how stupid they are, because they've got such a limited vocabulary, whereas my Cybermen are fantastic; they're much cleverer. They're much more exciting than the stupid Daleks."

Unsurprisingly, the Cybermen returned before long. Like *The Tenth Planet* before it, *The Moonbase* had seen an upswing in viewers and

►

Jamie McCrimmon: "rough as guts!"

Victoria in a hired crinoline.

The third Cybermen story: *The Tomb of the Cybermen*.

audience appreciation figures, so Pedler was duly commissioned to write a third Cyberman serial: a four-parter provisionally titled *Doctor Who and the Cybermen Planet*. Noting that the Doctor had now encountered the Cybermen on Earth in 1986 and on the moon in 2070, Davis wanted the new serial to explore the creatures' origins. This became *The Tomb of the Cybermen*, broadcast in September 1967 and set on the barren world of Telos. "I remember being at Ealing Studios," says Alexandra, "when they were filming the Cybermen coming out of their tombs. Oh my God! If, in my dotage, I forget everything else about the Cybermen, I will always remember that. It was absolutely amazing. They could only shoot it once, because they had all this sort of plastic in front of each cell, which the Cybermen had to break through, so they couldn't do a retake. It was 'do it once or don't do it at all'. But it was fantastic, it really was."

Eight of Alexandra's Cyberman costumes from *The Moonbase* were reused for *Tomb*, with slight repainting and the addition of more black pipes from the base of the chest unit – while a new costume was constructed for the Cyber Controller, whose red-domed cranium was built so that it could glow with an internal battery-powered light. (Although, the lighting mechanism failed, and the full effect was not seen on screen.)

"People often ask me, 'Which Cybermen are your favourite?' And I have to say, 'Well, none of mine. It's the fourth ones – the ones in the sort of soft suits done by Richard... somebody?'" These are the Cybermen from 1982 Fifth Doctor serial *Earthshock*, which were created by Richard Gregory of Imagineering in collaboration with costume designer Dinah Collin. "He used suits that he got from, I think, the Air Force," marvels Alexandra, "and then put all that tubing and everything on." Indeed, Gregory based his Cybermen around g-suits – worn by aviators and astronauts to help ease the rigours of flying at high speeds – which he bought from an army surplus store and sprayed silver. "I thought they looked fantastic. They're definitely my favourites."

She prefers those to her originals?

"Oh God yes."

Those *Earthshock* Cybermen are awesome, I admit, but I think I prefer Alexandra's.

"Well, thank you. Lots of people say that – 'I think your Cybermen are the best' – and I say, 'I don't know that I agree with you, but thanks very much.' It's lovely that people think they're so terrific. I'm very delighted. But looking at them in a critical sense... I mean, the current ones [introduced in 2013 episode *Nightmare in Silver*], I think, are fantastic, but the ones before that [introduced in 2006 two-parter *Rise of the Cybermen*/*Age of Steel*] I didn't like at all. They had those kind of flared pants and funny boots. I couldn't take them seriously. They weren't scary enough, and there was all that heavy marching stuff. I thought, 'Oh c'mon, you can do better than that.' But these newer ones are very much segmented, and they're marvellous. As long as they keep putting the handles on, they'll be fine by me."

The Tomb of the Cybermen was Alexandra's final Doctor Who serial. Was it her choice to leave the show?

"No, no. You just get moved onto something else. 'Right, you've been on that long enough.' When I finished it, I said, 'Thank you, God, I'll never, ever have to look at another Cyberman again,' and I only stayed at the BBC for another year, I think." Life depends on change and renewal, she explains: "I left the BBC because I don't like to be in the same situation for too long, and there were things happening in my life that just made me think, 'I want to get as far away as possible' – I'd got very fed up of it all – so I took off for Australia in 1968. I like jumping off cliffs, not knowing where I'm going to land. I've done it lots of times in my life. So far, I haven't met my end. And Australia had always sounded interesting. When I could get there for £10, I wasn't going to miss out on that."

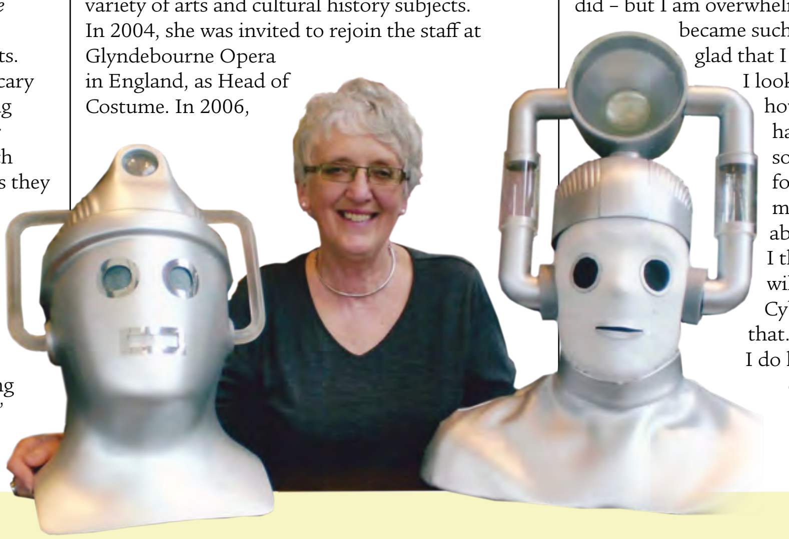
In Australia, Alexandra worked as a lecturer in costume, fashion, and textiles, later becoming a freelance designer for film, television, and stage, her principal credits being for the Australian Broadcasting Corporation. "Apart from having two wonderful sons and some wonderful friends, I could quite happily leave Australia tomorrow," she confesses, "and move somewhere else. In fact, I've considered that on several occasions. But at my age it's too big a thing to do. There have been times when I've regretted emigrating."

Alexandra did return to England in 1999, working with performing arts company Glyndebourne ("I'd known them from the early 60s, when I was making costumes for them, so we had that connection"), and stayed until 2002. "In the early 2000s, one of my sons happened to be in London, and he had a day off," she remembers. "I said, 'Let's go to the BBC Shop.' We went along and he said, 'Look, Mum, there's a Cyberman model here!' It was a little silver Cyberman. He said, 'You've got to buy that.' I've still got it. Somebody said to me, 'Autograph it. It'll be worth a bloody fortune.' Well, I can't sell my original design for the Cybermen, can I? – because it's BBC copyright – even though I've still got the piece of paper with the drawing on it. The BBC wouldn't be happy if I tried to sell it, but I've often thought, 'My God, it would pay off my mortgage.' I've got my original designs for the Fish People as well, and for the shell costume that Anneke wore in that one, and for Brigit Forsyth's *Evil of the Daleks* costume. The BBC has never asked for them back. They must realise I've got them...?"

Returning to Australia in the early 2000s, Alexandra worked as a freelance lecturer in a variety of arts and cultural history subjects. In 2004, she was invited to rejoin the staff at Glyndebourne Opera in England, as Head of Costume. In 2006, having fulfilled that contract, she resumed her life and work in Australia. Today, she often attends *Doctor Who* conventions – "they're terrific, I love them" – and is affectionately known to many fans as 'Cyber-Mum'. "Well, wasn't it Gerry Davis who called himself 'Cyber-Dad'?" she says. "So I thought, 'Well, if he was Cyber-Dad, I have to be Cyber-Mum,' and it's sort of caught on. Who'd have thought? I'm hoping to get to some more conventions overseas. 'Have passport, will travel' – holds good! It's great to meet both old and new fans of the programme. It's really lovely to meet people who are so genuine about it, and come up with such interesting questions and observations. It's super. A lot of the questions are very intelligent. Some of them put me on the spot, but that's *good*, because it makes me think.

"Look, at the time, I had no idea that my Cybermen would prove so iconic – none of us did – but I am overwhelmed by the fact that they became such an icon, and I'm really glad that I didn't know at the time. I look back now and think how privileged I am to have had the opportunity to do something that has lasted for so long, and I enjoy every minute of talking to people about it. It makes me laugh. I think on my tombstone it will say, 'She designed the Cybermen,' and I'm okay with that. Cyber-Mum! Yes, I like it. I do love the Cybermen," she concludes, "and I thank them for what they did for me." DWM

"I remember the Cybermen coming out of their tombs. It was fantastic, it really was."



BBC

DOCTOR WHO EXPERIENCE

PORTH TEIGR - CARDIFF BAY

THIS AUTUMN CELEBRATE THE WORLD OF DOCTOR WHO

- 50th ANNIVERSARY OF CYBERMEN
- 10th ANNIVERSARY OF TORCHWOOD
- BIGGEST SINGLE COLLECTION OF ORIGINAL PROPS, SETS & COSTUMES
- OFFICIAL DOCTOR WHO SHOP

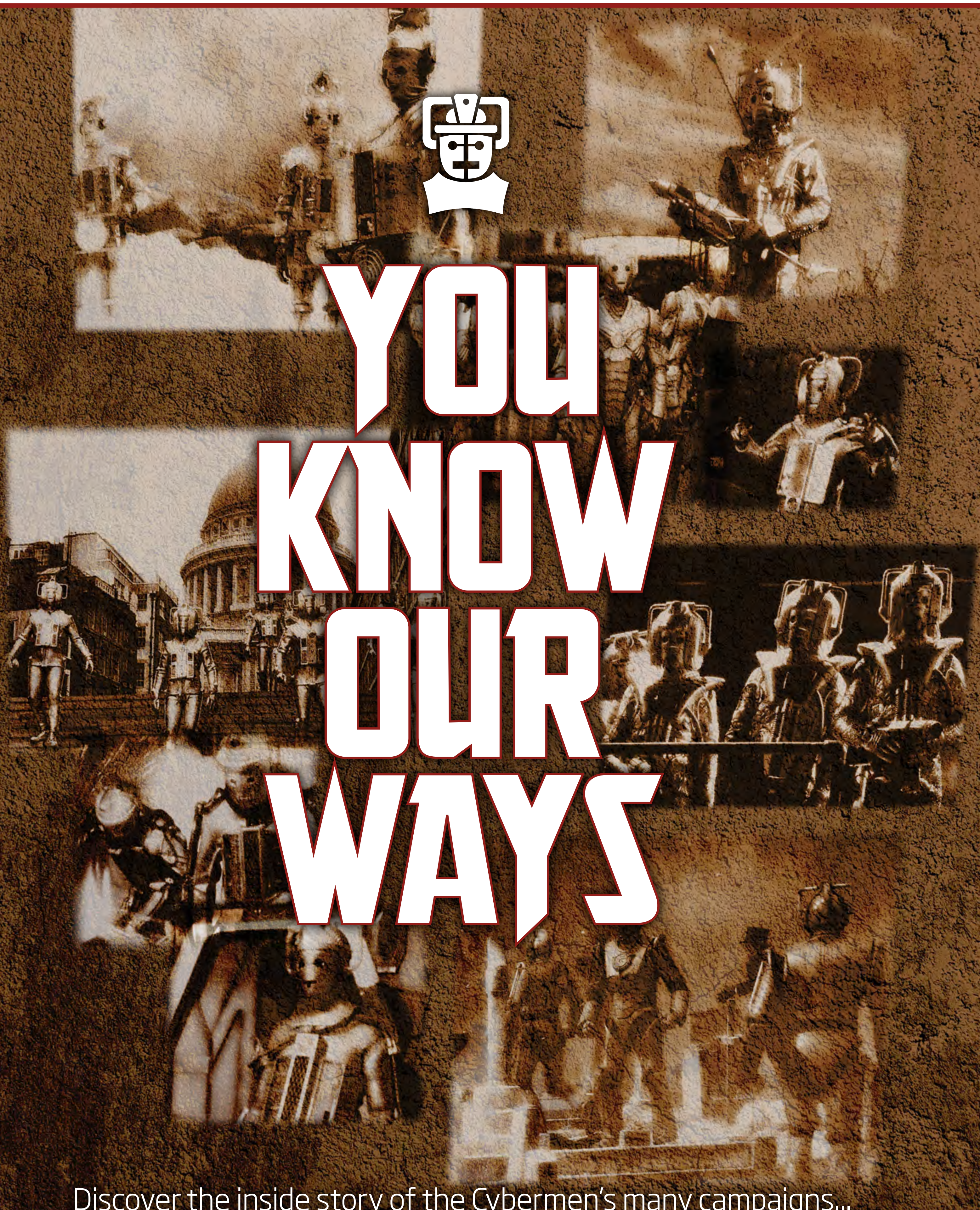
FIND OUT MORE

DoctorWhoExperience.com

#Cybermen50

BBC

BBC logo © BBC 1996. Doctor Who logo © BBC 2012. TARDIS image © BBC 1963. Licensed by BBC Worldwide.



YOU KNOW OUR WAYS

Discover the inside story of the Cybermen's many campaigns...

AS TOLD TO **JONATHAN MORRIS**

FIND
MORE
FREE
MAGAZINES

HTTP://SOEK.IN

SUBJECT CYBER HISTORY – IS THIS LEGIT?

FROM Brother Geoff **TO** The Brotherhood of Logicians (South London, Croydon and Bromley branch) **SENT** 22 September

Dear fellow members of the greatest man intelligence ever assembled,

I recently purchased an 'Info-Stamp' from a certain well-known galactic auction site. Using my formidable intellectual powers I have managed to decrypt the information contained therein, which seems to be a history of our favoured race, the Cybermen!

Please see the attached file. If genuine, it may also shed some light on the disappearance of Brother Eric on the ill-fated expedition to Telos.

Yours in logic and the gaining of universal dominion,

Brother Geoff

OPERATION: MONDAS

> CYBERMAN-KRANG'S REPORT

CYBER-OBJECTIVE: Save Mondas.
CYBER-PLAN: The energy of our planet home Mondas iiiiis nearly exhausted so we have piloted it back to its twin planet Earth to gather energy. Before life on Earth iiiiis destroyed we will take humans back to Mondas where they will be made like uszzzz.
ADDITIONAL: We have captured their base at their South Pole and Cyberman-Krail has had a fascinating discussion with the human female Polly about eeeee-motions. He explained to her several times that we do not have eeeee-motions but she did not seem to unn-derstand. A man called the Doctor also asked Krail if we have no eeeee-motions. The humans' eeeee-motions make them unn-able to unn-derstand basic concepts like having no eeeee-motions which iiiiis most unn-fortunate and repetitive.
ADDITIONAL: The humans repelled Cyberman-Krail's party so we had to invade the South Pole base a second time. It turns out that Mondas iiiiiis absorbing too much energy from Earth so one of the two planets must be eeeee-liminated to ensure the safety of the other. Therefore we have decided to eeeee-liminate the Earth using the humans' own Z-Bomb. We have also decided to invade the Earth even though we are about to destroy it. This was Cyberman-Gern's idea. I think Cyberman-Gern may be experiencing some eeeee-motions that are clouding his judgement. He iiiiis a very silly Cyberman.
RESULT: Mondas has absorbed too much energy and burned up. As we are dependent upon it for survival, it iiiiis the end of the Cybermen. Or iiiiis it?

CYBER-LOGIC RATING: ●●●○○○○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

Krang couldn't really care less.

"It reads, 'You have recently purchased a laser bazooka deluxe...'"

OPERATION: MOON

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Destroy the Earth.
CYBER-PLAN: After Mondas was destroyed, our supply of replacements was depleted. Rather than invade the Earth and convert the humans, we have decided to kill every living thing. To do this we shall use the humans' own 'Gravitron' against them. To do this we must convert humans without arousing suspicion. To do this we have cut a hole, a simple hole, into the storeroom and contaminated their supply of sugar. Anyone who takes sugar will succumb and be transferred to the medical unit. We will then remove them; we have a Cyberman concealed in the unit via the ingenious stratagem of lying underneath a blanket.
ADDITIONAL: Our plan has worked. Even the humans have admitted that it was "Clever, clever, clever".
ADDITIONAL: Our Cybermen in the moonbase have succumbed to a lethal cocktail. Therefore we will attack with our Cyber-army. We have informed the humans that resistance is useless but they remain stupidly silent so we shall blast a hole in the window.
ADDITIONAL: The humans have sealed the hole with a tea tray. We could blast more holes but we do not know how many more tea trays they have. So instead we shall unpack our new laser bazooka which we have just had delivered.
ADDITIONAL: "You have recently purchased a laser bazooka deluxe. Did this item meet your expectations?" We haven't had a chance to use it yet!!!
RESULT: The Doctor used the Gravitron to send us all into space like a bunch of ninnies.

CYBER-LOGIC RATING: ●●●●○○○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

OPERATION: TOMB

> CYBER-CONTROLLER'S REPORT

CYBER-OBJECTIVE: We must survive.
CYBER-PLAN: To avoid extinction, we have entombed ourselves in tombs that can only be opened by solving a complex logic puzzle. We only need superior minds. That is also why we have electrified the doors and buried them underground. We considered putting up a sign saying 'No Riff-Raff' but thought that might give away our ingenious trap. Cyber-Lieutenant Klang made a joke about 'No cold callers, we will be cold enough as it is'; as a punishment I have decided to use him for target practice.
ADDITIONAL: Our plan has worked! The humans have done exactly as we have calculated – oh no wait, we're being frozen again.
ADDITIONAL: Our plan has worked! We are being unfrozen again. But the humans only managed to solve our puzzle with the help of the Doctor. Thanks to him, we will now make a new race of Cybermen! There shall be no mistakes.
ADDITIONAL: The humans have escaped and closed the tombs. They cannot be opened from the inside which in retrospect seems to have been a mistake.
ADDITIONAL: I have promised to help the human Klieg conquer the Earth. This is a clever lie. Promises to humans have no value.
ADDITIONAL: The Doctor has placed me in a revitalisation chamber and is restoring my power. I am confused. Is he trying to help us and get the humans killed?
RESULT: The Doctor has frozen us again and sealed the tomb. But we will survive! We will survive!

CYBER-LOGIC RATING: ●○○○○○○○○○
CYBER-SUCCESS RATING: ●●●●○○○○○○ ►

Waking up is never easy.

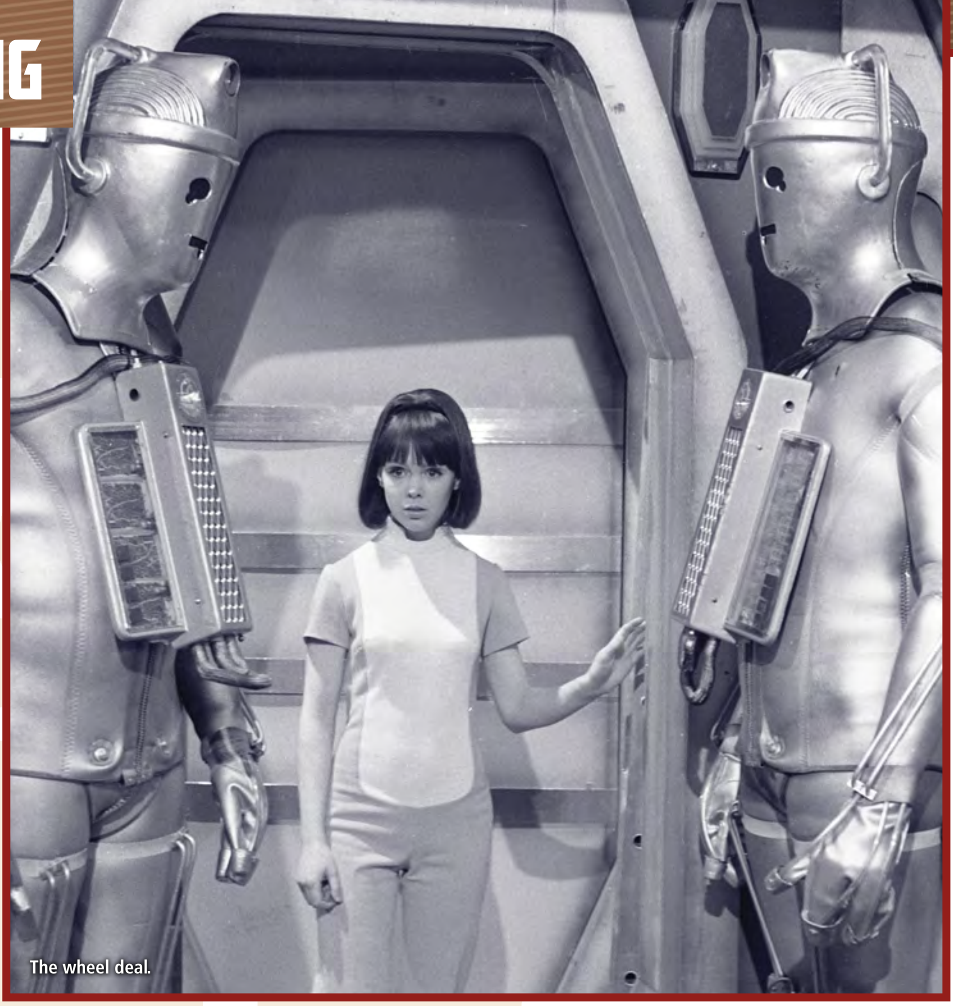
CYBER-PLANNING

OPERATION: WHEEL

> CYBER-PLANNER'S REPORT

CYBER-OBJECTIVE: Invade the Earth and plunder its mineral wealth.
CYBER-PLAN: Following some criticism of our previous plans, we have now installed a Cyber-Planner to ensure the highest standards of logic. With its help we have formulated a foolproof plan to invade the Earth by taking control of the space station known as the Wheel. To do so we will smuggle ourselves on board in crates, which the humans will recover from a deserted rocket believing them to contain bernalium because their own stocks will have been corroded by our Cybermats and they will urgently require new stocks in order to power their laser in order to protect the Wheel from a meteor shower which we have diverted by causing an entire star to go nova. It is hard to imagine a more logical and straightforward plan.
ADDITIONAL: Everything has gone to plan. Two Cybermen have gained access to the Wheel and are now in the process of Cyber-hypnotising the crew.
ADDITIONAL: The humans have set up a forcefield around the Operations Control room. One of them must know our ways! We will kill them by poisoning their air supply.
ADDITIONAL: The Doctor has ordered the humans to switch over to sexual air supply. We think he meant sectional but he definitely said sexual, we have played it back to check. We will now invade the Wheel by spacewalking into the loading bay.
RESULT: The spacewalking Cybermen were repelled by a forcefield and the humans used the laser to destroy our spaceship.

CYBER-LOGIC RATING: ●●●●○○○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○


The wheel deal.

OPERATION: INVASION

> CYBER-PLANNER'S REPORT

CYBER-OBJECTIVE: Invade the Earth and convert all suitable humans into Cybermen.
CYBER-PLAN: We have been contracted by a megalomaniacal human, Tobias Vaughn, and promised him mastery of the Earth. This is a clever lie. He has agreed to install micro-monolithic circuits in all the equipment manufactured by his company. These circuits will then be activated by a Cyber-signal which will produce a Cyber-hypnotic force rendering all humans unconscious. We will then activate our Cyber-army concealed in the sewers and send in our fleet. This plan has taken over five years to prepare, largely due to the fact that the door leading to the Cyber-Planner's nook takes a quarter of an hour to open and keeps getting stuck.
ADDITIONAL: Vaughn has insisted on bringing the invasion forward, so we have now transmitted the Cyber-control signal, activated our Cyber-army and now control all major London landmarks and tourist attractions including St Paul's Cathedral, Battersea Power Station and the M&M Store. All that remains is for our invasion fleet to home in on Vaughn's radio beam.
ADDITIONAL: Vaughn has betrayed us and our fleet has been destroyed. We have now decided to destroy all life on Earth completely with a Cyber-Megatron bomb. Forget selecting suitable subjects for conversion; they can burn for all we care. But Cybermen do not care.
RESULT: Vaughn helped the Doctor deactivate the homing signal and our spaceship has been destroyed. We do, however, still control all of central London which seems to have been completely forgotten.

CYBER-LOGIC RATING: ●●●●●●●●○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

Taking in the local sights.

Revenge is a dish best served gold.

OPERATION: VOGA

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Utterly destroy, annihilate and vaporise Voga, the accursed Planet of Gold.
CYBER-PLAN: After the Cyber War and our attack on Voga the Cyber-race was nearly wiped out. For centuries we hid away, until we were contacted by a human, Kellman, informing us that he had located Voga. At our instruction he set up a transmat and cleared the human beacon using a Cybermat; in return we promised to let him rule the solar system. This was a clever lie. All we now require are three animal organisms to carry our Cyber-bombs into the heart of Voga.
ADDITIONAL: We have contacted Kellman again to specify that the animal organisms should be human. There was some confusion. He thought we meant dogs. "How am I supposed to get dogs on a beacon?" he said.
ADDITIONAL: We have taken control of the beacon and sent 'the Doctor' and his two friends down to Voga to deliver the bombs that will fragmentise the planet. We have told them they will have time to escape before they explode. Another clever lie.
ADDITIONAL: The bombs have failed to explode, so our computers have come up with an alternative plan. We have set the beacon to crash into Voga. We have captured the Doctor and his female friend and will now watch from our spaceship as they perish in the biggest explosion ever witnessed in the solar system.
RESULT: It turns out it was all a trap and the Vogons blew us up with their rocket.

CYBER-LOGIC RATING: ●●●●●●●○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

OPERATION: EARTH

> CYBER-LEADER'S REPORT

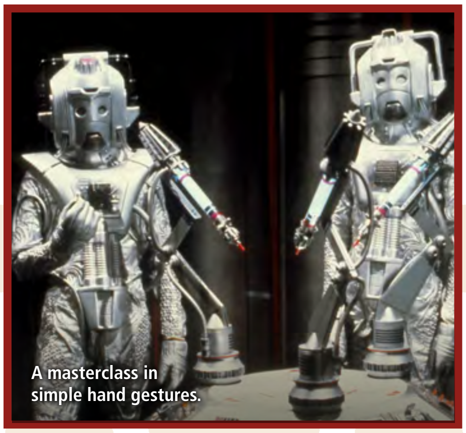
CYBER-OBJECTIVE: Destroy an interstellar conference that is meeting to unite against us.
CYBER-PLAN: We have placed an explosive device or 'bomb' in a cave system on Earth and assigned two androids to guard it. We will activate it remotely, then a squad concealed on an Earth freighter will eliminate any survivors. A small force will then eliminate any survivors who have survived the bomb and our squad. Nothing can be left to chance!
ADDITIONAL: The Earthlings deactivated the bomb despite me repeatedly instructing the Cyber-Lieutenant to "Destroy them, destroy them at once". They succeeded because they were aided by the Time Lord who calls himself the Doctor. He has regenerated again but is easily identified by his arrogance.
ADDITIONAL: We have put our contingency plan into place. We have taken control of the freighter and set it on a collision course with the Earth. Or, as I said to the Doctor, destruction "is what we are going to do to that planet". He merely talked of "emotional feelings" – the worst kind in my view – and asked me about the last time I had the pleasure of eating a "well prepared meal". Cybermen do not require meals but if we did they would *all* be well-prepared due to the superiority of Cyber-technology.
RESULT: The freighter suddenly started spiralling backwards through time and when it crashed it merely wiped out the dinosaurs . However, the Doctor's ally 'Adric' was destroyed, or to put it another way, "destruction is thing that we did to him."

CYBER-LOGIC RATING: ●●●●●●●○○○
CYBER-SUCCESS RATING: ●●○○○○○○○○

OPERATION: GALLIFREY

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Our Cyber-patrol has been transported to the Time Lords' 'Death Zone'. We must escape.



A masterclass in simple hand gestures.

CYBER-PLAN: To capture the Time Lord known as the Doctor so that he can pilot the TARDIS. Note: the Cyber-Lieutenant is too eager to destroy aliens. I have instructed him to capture them alive because they must be... interrogated first. I emphasised this with a simple hand gesture which I think made the point.
ADDITIONAL: We have formed an alliance with a Time Lord. He claims to be both a master and a servant which is a contradiction in terms. He claims that if we gain access to a Time Lord fortress then we can gain our revenge. He does not know our ways if he thinks we are capable of the human emotion of 'wanting revenge'. I have agreed to allow him to guide us to this fortress; promises to aliens have no validity.
ADDITIONAL: We have also located the TARDIS. A Cyber-patrol has been assigned to gain entry to it by blowing it up with a big bomb; the Cyber-Lieutenant's idea again. Another Cyber-patrol has located a 'Doctor' we have not previously encountered and are tracking him into the mountainous region.
RESULT: The patrol in the mountainous region was dismembered, disembowelled and decapitated by a warrior robot suspiciously reminiscent of our own androids but painted silver. The patrol in the fortress was destroyed when the 'master-and-servant' betrayed us. The patrol with the TARDIS is still standing around looking confused wondering where it vanished to.

CYBER-LOGIC RATING: ●●●●●●●●○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

Game over.

OPERATION: COMET

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Change history and prevent the destruction of Mondas.
CYBER-PLAN: We have captured a time vessel and used it to travel to Earth and establish a base in the London sewers in the year 1985. I am not sure why we have done this; it was the Cyber-Controller's idea. We intend to divert the comet known as 'Halley' so that it crashes into the Earth, which the Cyber-Controller thinks will save Mondas, even though its energy was nearly exhausted when it approached the Earth (see *Operation Mondas*). In addition, we have decided to leave Telos and have mined the surface with high explosive in order to study the effect of the explosion on the planet's atmosphere. This was also the Cyber-Controller's idea and we do not question the Cyber-Controller's ideas.
ADDITIONAL: We detected some time distortion which turned out to come from the TARDIS belonging to the Time Lord who calls himself the Doctor. We sealed our secret base in the sewers, captured the TARDIS and used it to travel to Telos, landing in the refrigeration chambers. Although I have been instructed to bring the Doctor to the Cyber-Controller, I have instead imprisoned him in a storeroom containing the Cryon rebel Flast and a large amount of high explosive.
RESULT: The Doctor escaped, shot the Cyber-Controller and blew up Cyber Control, taking the time vessel with it. In retrospect my decision to imprison the Doctor in a storeroom containing a large amount of high explosive seems to have been a mistake.

CYBER-LOGIC RATING: ●●●○○○○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

►

A Cryon shame.

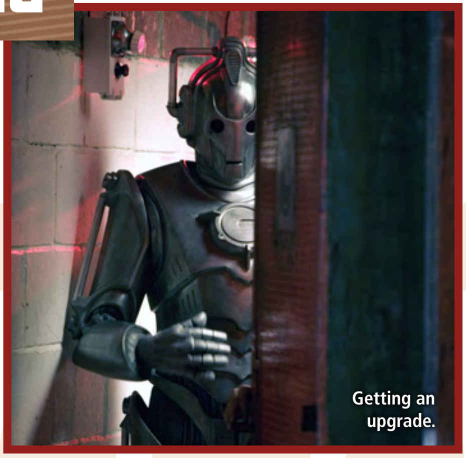
Lying down on the job!

OPERATION: NEMESIS

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Gain control of the weaponised validium known as the Nemesis and transform the Earth into the new Mondas.
CYBER-PLAN: We have prepared for the arrival of the Nemesis by placing our entire Cyber-fleet in a shrouded orbit. We have also instructed two Cyber-converted humans to maintain covert surveillance of all jazz festivals. We believe the Doctor is a fan of 'straight blowing' and anticipate his presence.
ADDITIONAL: We have been attacked by a human female known as the Lady Peinforte. We shall defeat her by luring her to her own crypt. When she finds that it has been weathered with age the fact of her own death will drive her insane. We are not vulnerable to the human condition of madness. We are only vulnerable to gold in all shapes and forms.
ADDITIONAL: We have been approached by a human male offering us an alliance. He asks us if we are familiar with Wagner's *Ring das Nibelungen* and keeps mentioning a 'Fuhrer'. Semantic analysis suggests that he may be a bit of a Nazi.
RESULT: The Doctor has a new appearance but otherwise our prediction of his attendance at a jazz festival proved entirely accurate. Unfortunately our signals were jammed with a transmission of meaningless jazz music. Our relief that it was not *Gold* by Spandau Ballet was short-lived as the Doctor then used the Nemesis to destroy our entire Cyber-fleet *even though we specifically asked him not to*. As a result the entire Cyber-race has now been wiped out.

CYBER-LOGIC RATING: ●●●○○○○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○


Getting an upgrade.

OPERATION: REBOOT

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: The creation of a new Cyber-race and the compulsory upgrade of every citizen.
CYBER-PLAN: A new, parallel Cyber-race has been created in an alternative universe where the UK has a president, where Zeppelins remain popular, and where there are signs saying 'Welcome to Newport' in London. John Lumic, head of Cybus Industries and inventor of high content metal, has developed a prototype and has factories ready for mass production. All that remains is for humanity to be placed under hypnotic control using their ear pods and conversion can begin.
ADDITIONAL: Lumic's plan has worked, with homeless people being lured into a truck with the promise of a well-prepared meal, only to be upgraded into Cybermen. The process is agonizingly painful, largely to the fact that Mr Crane insists on playing the victims "guilty pleasures" from the 1980s: *The Lion Sleeps Tonight, Shaddap You Face, The Lady In Red* and *Starting Together* by Su Pollard (in this universe, *Shaddap You Face* also prevented *Vienna* from reaching number one).
ADDITIONAL: Lumic has switched off Mr Crane's guilty pleasures playlist as it was "failing to create the right mood". In revenge, Mr Crane attempted to kill Lumic and we were forced to upgrade him into our Cyber-Controller. Lumic said he was not ready but we do not give "trigger warnings".
RESULT: An organic known as the Doctor fed the emotional inhibitor cancellation code into all Cyber-forms, causing them to go insane and explode. But the Cybermen live on, in factories in seven continents...

CYBER-LOGIC RATING: ●●●●●●●●●○
CYBER-SUCCESS RATING: ●●●●○○○○○○

OPERATION: GHOST

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Escape by invading a parallel Earth and convert all of human kind.
CYBER-PLAN: Rather than destroy us, the humans sealed us inside the factories. While they were debating, an unidentified sphere broke the barrier between worlds and we escaped by following in its wake, posing as deceased humans to maintain a psychic link.

Our advance guard have infiltrated the organisation known as 'Torchwood' and are converting members of staff. We will then open the breach, and our five-million-strong army will transfer.

We have also infiltrated the television soap opera *EastEnders* with a Cyberman portraying the ghostly form of Den Watts. It all began when Peggy heard a noise in the cellar and discovered him. It is regarded as a classic 'doof doof!' moment.
ADDITIONAL: Our plan has worked. We have successfully invaded the Earth and occupy all major landmarks including the Eiffel Tower, the Taj Mahal, and once again the London M&M Store. We have ordered global surrender.
ADDITIONAL: Unknown technology has been detected! We did not recognise them (because we are Cybermen from a parallel Earth, remember) but the sphere turned out to be occupied by Daleks. We offered them an alliance but they refused so we are now at war.
ADDITIONAL: It is not going well, the Daleks are better than us, so I have ordered all Cybermen to converge on the Torchwood tower to retreat through the breach.
RESULT: The Doctor opened the breach and we all got sucked into the void with the Daleks.

CYBER-LOGIC RATING: ●●●●●●●●○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

Cyber-Den.

OPERATION: CYBER-WOMAN

> EXTRACT FROM DIARY OF HUMAN 'IANTO JONES':

I've found her! I've found my girlfriend Lisa! She survived the attack on Torchwood One! Well, sort of. She was halfway through the conversion process, which you'd think would be quite horrific but which has actually left her looking like a sexy Kylie Minogue dancer.

Anyway, now I'm trying to join Torchwood Three in Cardiff. My plan is to make contact with Captain Jack by hanging around Bute Park at night.
ADDITIONAL: It worked! I sneaked Lisa into the basement by putting her in a big crate marked 'Coffee' and wheeling it in while Jack, Owen, Tosh and Susie were busy playing basketball. Honestly, this place, it's like *The X-Files* meets *This Life*!
ADDITIONAL: I've made contact with cybernetics expert Doctor Tanizaki to see if he can make Lisa human again.
ADDITIONAL: Lisa has killed and mutilated Doctor Tanizaki. She probably didn't mean to do it. I still love her.
ADDITIONAL: Jack set the pterodactyl on Lisa by covering her with barbecue sauce, but then she transplanted her brain into the pizza-delivery girl so Jack and the team shot her.
ADDITIONAL: It's all back to normal at Torchwood. Jack is singing showtunes and Owen has found an alien vegetable that looks like a willy. Honestly, this place, it's like *The X Factor* meets *That's Life!*

CYBER-LOGIC RATING:
●●●●●●●○○○
CYBER-SUCCESS RATING:
○○○○○○○○○○

OPERATION: CYBERKING

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Activate the CyberKing, invade the Earth and create a new race of Cybermen.
CYBER-PLAN: Escaping the void, we have found ourselves in Earth's history in the era of roast chestnuts and street urchins. We have forged an alliance with the human female Mercy Hartigan and promised not to convert her. This has been designated a clever lie. With her help, we will kidnap human children and force them to energise our dreadnought-class ship, the CyberKing.
ADDITIONAL: Hartigan keeps making saucy innuendos about our plan. She does not seem to be taking us entirely seriously. Little does she realise that when she is converted into our CyberKing all *double entendres* will be deleted from her mind.

In the meantime, we have created a new race of cyborgs. They are horrific, primitive conversions of domestic animals that will strike terror into the hearts of all who see them. They are the *Cybershades!!!*
ADDITIONAL: It is most illogical. People keep laughing at the Cybershades. They are nightmarish abominations but everybody thinks they are just people wearing fancy-dress monkey costumes. We have decided that any humans who mock the Cybershades will be the first to be converted.
RESULT: The installation of Hartigan's female-liberation mind into the CyberKing resulted in compatibility issues and she went on an androcidal rampage until the Doctor broke the Cyber-connection. She then blew us all up and the CyberKing was sent into the Time Vortex. Note: we will not make any more Cybershades and will never mention this idea again.

- -

CYBER-LOGIC RATING: ●●●●●●●●○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

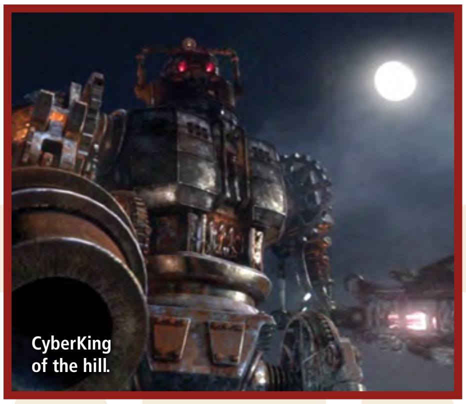
OPERATION: PANDORICA

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Prevent the destruction of the universe.
CYBER-PLAN: All evidence concurs that the Doctor's TARDIS is responsible for the cracks in time that will destroy the universe. Therefore the Doctor must be deleted to save the universe. We have formed an alliance with the Daleks, the Sontarans, the Nestenes and various other lesser adversaries and created a scenario based on the childhood reading materials* of the Doctor's companion, Amy Pond; we shall seal the Doctor in a prison known as the Pandorica.
* *I do not understand but the Daleks have assured me it is completely logical.*
ADDITIONAL: The Cyberman left to guard the Pandorica has been attacked and decapitated by human peasants. Nevertheless it remains active and will assimilate new organic material. Cybermen can survive having their bits chopped off. It is irritating but we can survive it.
ADDITIONAL: The Doctor has made a defiant speech claiming to protect the Pandorica, unaware that he has walked into our trap. If we still had emotions we would be doing a big laugh at this point.
RESULT: The TARDIS has exploded, destroying the entire universe and erasing us from existence.

- -

CYBER-LOGIC RATING: ●●●●●●○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○


CyberKing of the hill.

Guard-duty: a pain in the neck.

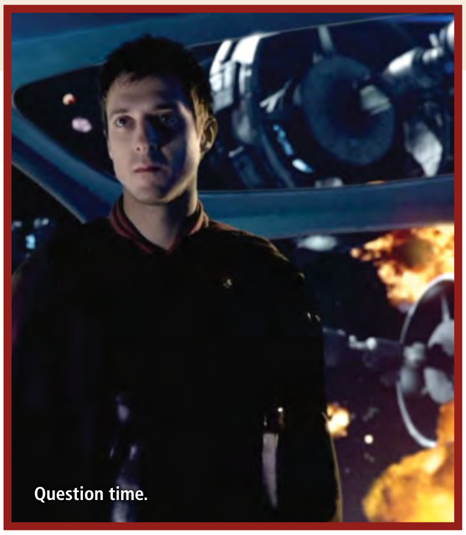
OPERATION: MONITORING COMMUNICATIONS

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Monitor communications in the twelfth quadrant.
CYBER-PLAN: Monitor communications in the twelfth quadrant.
ADDITIONAL: We have picked up a message about Amy Pond, who is being held in a facility known as Demon's Run!!!
RESULT: The Roman centurion Rory broke into our spaceship. He asked about Amy Pond and then the Doctor blew up our Cyber-Legion so we decided to tell him where she was. Then the Doctor blew us up too.

- -

CYBER-LOGIC RATING: ●●●●●●●●●○
CYBER-SUCCESS RATING: ○○○○○○○○○○


Question time.

Cyber-Craig.

OPERATION: COLCHESTER

> CYBER-SHIP'S REPORT

CYBER-OBJECTIVE: Convert the Earth to Cyber-form.
CYBER-PLAN: Our Cyber-ship crashed on Earth leaving no survivors. However, a human infrastructure project caused the ship's systems to reactivate and animated a Cybermat. The Cybermat began channelling electrical power from the human construction and excavated a tunnel leading to a human 'changing room'. The irony was not lost on us as we adapted the 'changing room' into a teleport and began abducting human subjects for Cyber-conversion, as a literal 'changing room'.
ADDITIONAL: The Cyberman previously known as Sheila has encountered the one known as the Doctor. The Cyberman was not strong enough to destroy him but we expect he will come to us sooner or later. We know his ways.
ADDITIONAL: We were correct. The Doctor has come to us. He is not compatible for conversion but was followed by a human, Craig, who will make an excellent Cyber-Controller. Our Cyber-Controllers are often of larger build.
ADDITIONAL: The Doctor had reprogrammed our Cybermat to drain our power so we were forced to destroy it. We will all miss little Nibbles. He was never happier than when he was chewing at cables causing freak power outages.
RESULT: Craig heard a soundwave of his offspring in distress. This caused his emotional subsystems to reboot, for his Cyber-conversion to be reversed, and triggered a feedback loop into our emotional inhibitors, causing an overload. We were destroyed by a deeply ingrained hereditary trait. We were not destroyed by the power of 'love'. We are not characters from *Harry* deleting *Potter*.

- -

CYBER-LOGIC RATING: ●●●○○○○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○ ►

CYBER-PLANNING

OPERATION: HEDGEWICK

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Build a new Cyber-Planner.
CYBER-PLAN: A thousand years ago the Cyber-race was defeated in the Cyber-Wars. Since then we have been hiding on this planet, abducting humans from an 'amusement park' to use for spare parts. Now we require a new Cyber-Planner and for that we require a child's brain.
ADDITIONAL: Our Cybermites have located two children, but they are no longer needed as we have captured the Time Lord known as the Doctor. He has a much greater brain processing speed and is, to be honest, much less annoying.
ADDITIONAL: The Doctor has been incorporated into the Cyberiad, but his mind hangs in the balance. The Doctor has challenged the Cyber-Planner to a game of chess. We have accepted because we can use other Cybermen as remote processors. He cannot possibly win!
ADDITIONAL: The Doctor has pulled the old 'allergic to gold' trick. We will not fall for that again. All Cybermen will be upgraded with a patch to not be allergic to gold any more. In retrospect we should have thought of that before.
RESULT: The Doctor resumed the chess match and claimed to be able to win in three moves. We assigned the three million brains of our Cyber-army to work out how he could do it. He accused us of cheating, then defeated the Cyber-Planner by using his sonic screwdriver and teleported away with the humans, who it turns out had a bomb that could implode the planet. If anybody was cheating it was not us!!!

CYBER-LOGIC RATING: ●●●●●●○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

Wooden that be a good idea?

A hole in one.

OPERATION: CHRISTMAS

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Prevent the return of Gallifrey and another Time War.
CYBER-PLAN: Our Cyber-fleet detected a signal originating from the planet known as Trenzalore. We were unable to decipher the message but identified its source as Gallifrey. Trenzalore has been shielded by the Church of the Papal Mainframe. We must therefore find a way to break through this shield.
ADDITIONAL: We have built a wooden Cyberman with a built-in flamethrower. We call him Arborman*.

* *We considered Ligniman which is more correct but rejected it.*

RESULT: The Doctor tricked the Arborman into turning its flamethrower on itself. Wood turns out to be highly flammable. We will not make any more Arbormen and will never mention this idea again.

CYBER-LOGIC RATING: ●●●○○○○○○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

OPERATION: CYBER-POLLEN

> CYBER-LEADER'S REPORT

CYBER-OBJECTIVE: Convert every member of the human race, living and dead, into Cybermen.
CYBER-PLAN: We have formed an alliance with the Time Lady known as 'Missy'. With her help we have learned how to Cyber-convert the dead using precipitated Cyber-pollen, while she has been busy uploading the minds of recently deceased humans to a data-slice ready to be downloaded into their upgraded forms. Which can fly. That is another thing we can do now, we can fly.
ADDITIONAL: Missy has arranged for the harvested bodies to be stored in 'Dark Water'. She has assured us that "It's all logical, loves, think about the big reveal". In return, she has agreed to Cyber-branding on all doors in the 3W Institute.
ADDITIONAL: Our plan is working. We now control all the worlds' major landmarks, including the Louvre, the Sydney Opera House and the London M&M Store. Why it is considered a landmark we do not know, it is literally just an outlet for confectionary-related merchandise.
ADDITIONAL: The Doctor has come to us. We know his ways. Or her ways, as the Doctor is now female!
ADDITIONAL: The Doctor is not female. That was a clever lie.
RESULT: It turns out we have been used by Missy to make some sort of moral point. To be honest, if we had emotions we would have been quite glad when it turned out that one human, Danny Pink, had not had his emotions deleted and ordered the hive-mind to burn the rainclouds and save the Earth.

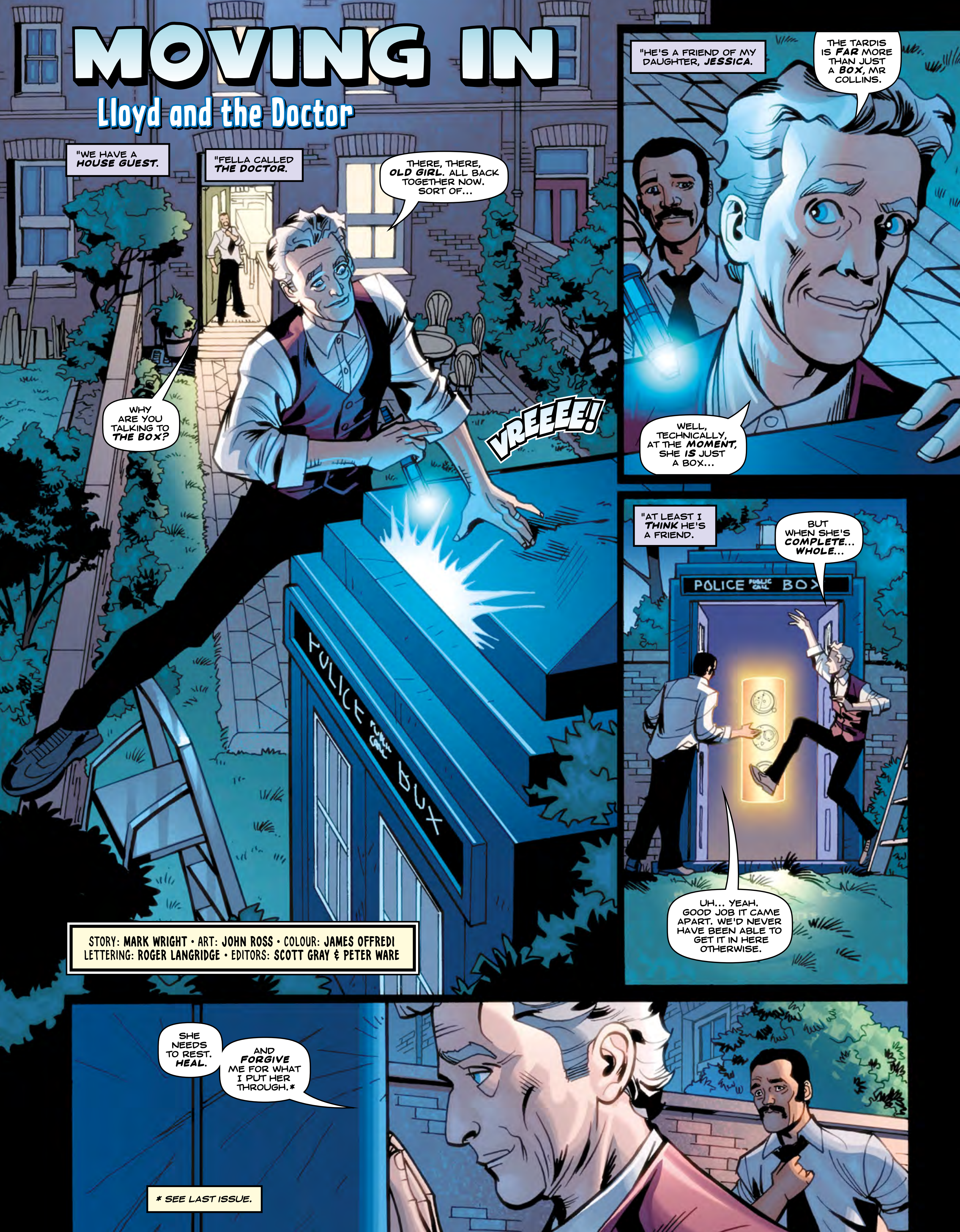
But the Cyber-race has not been destroyed. We will survive. We will survive. WE WILL SURVIVE.

CYBER-LOGIC RATING: ●●●●●●●●○○
CYBER-SUCCESS RATING: ○○○○○○○○○○

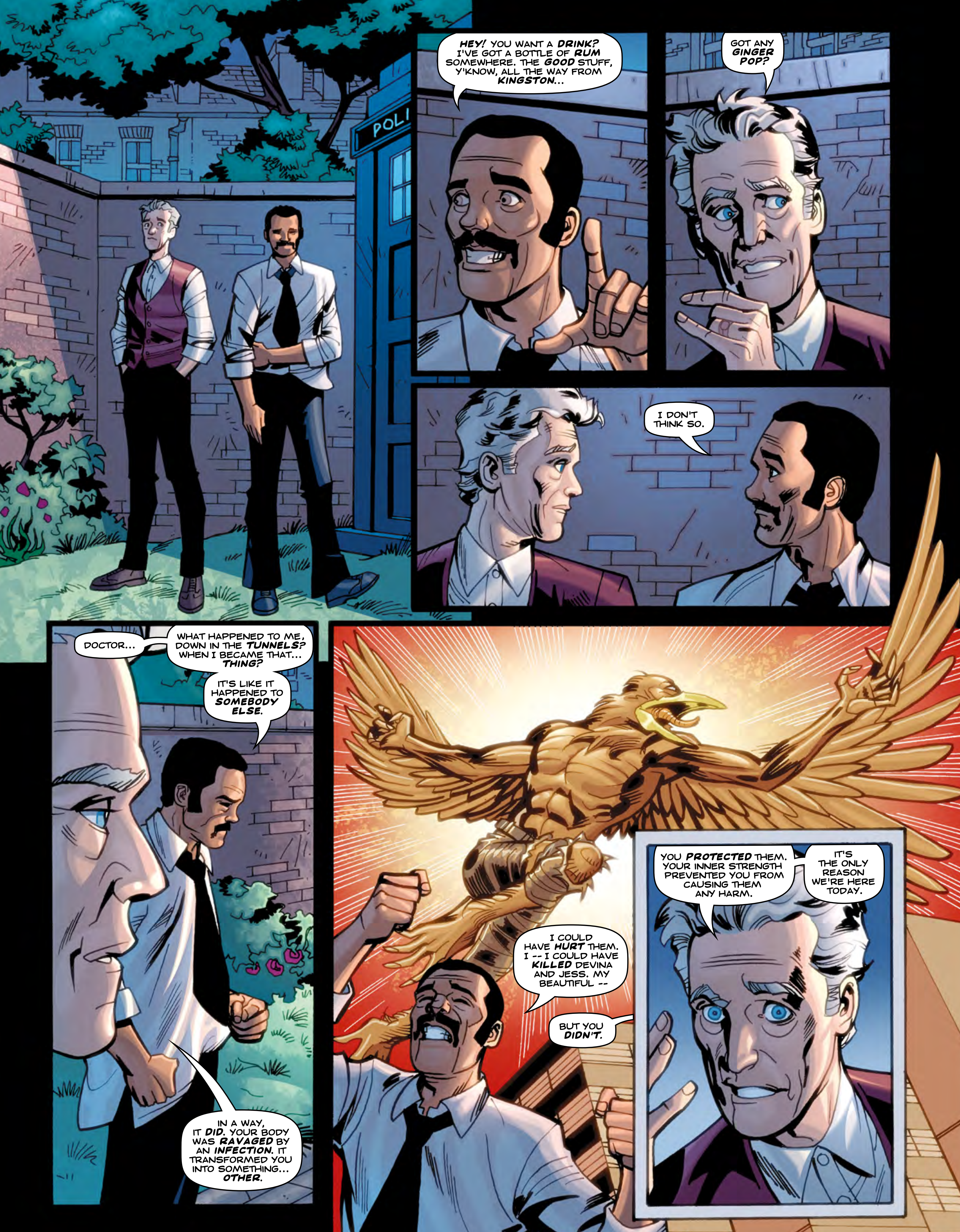
Cyber-Pink.

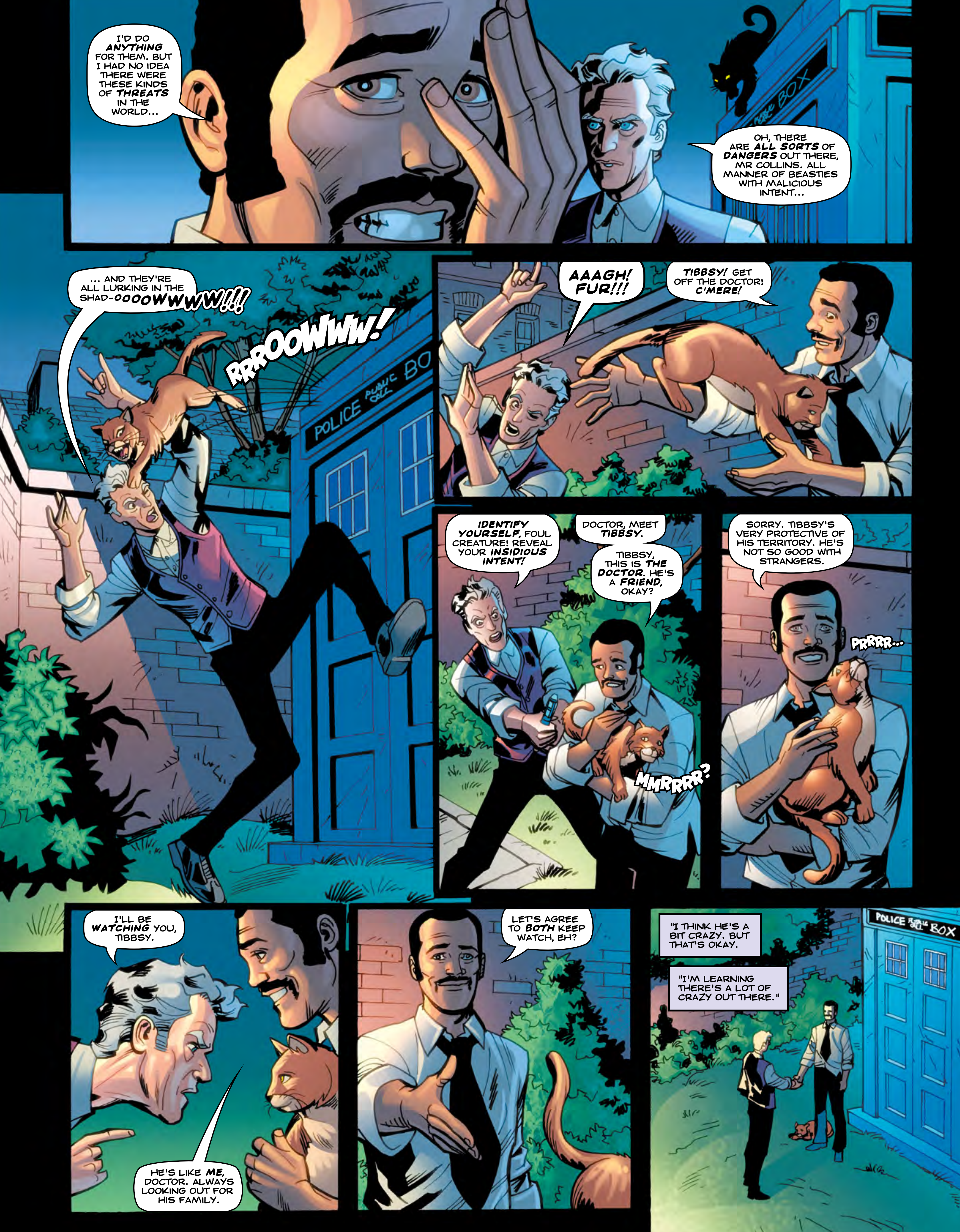
MOVING IN

Lloyd and the Doctor

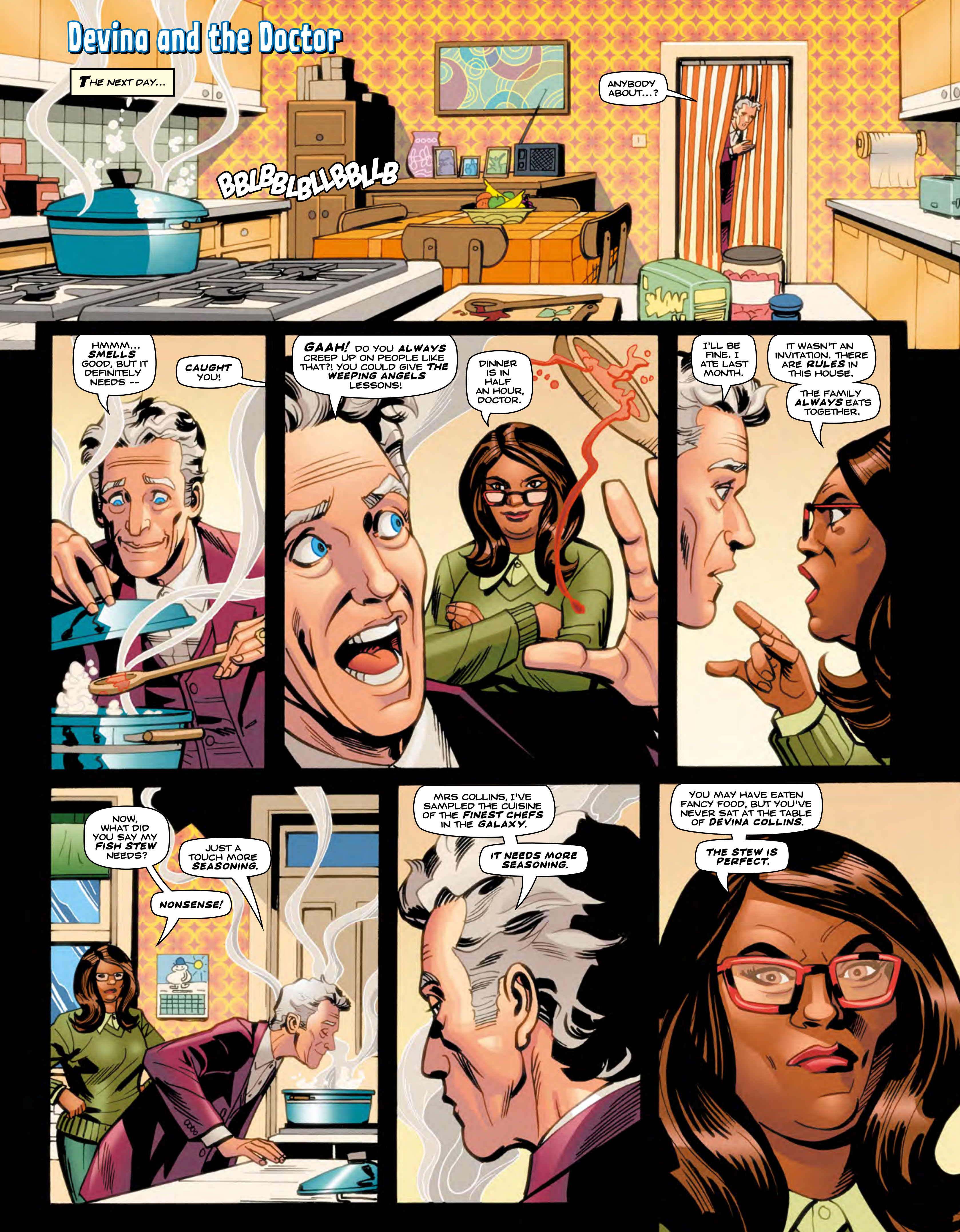

"WE HAVE A HOUSE GUEST.
"FELLA CALLED THE DOCTOR.
THERE, THERE, OLD GIRL. ALL BACK TOGETHER NOW. SORT OF...
WHY ARE YOU TALKING TO THE BOX?
VREEEE!
"HE'S A FRIEND OF MY DAUGHTER, JESSICA.
THE TARDIS IS FAR MORE THAN JUST A BOX, MR COLLINS.
WELL, TECHNICALLY, AT THE MOMENT, SHE IS JUST A BOX...
POLICE PUBLIC CALL BOX
"AT LEAST I THINK HE'S A FRIEND.
BUT WHEN SHE'S COMPLETE... WHOLE...
POLICE PUBLIC CALL BOX
UH... YEAH. GOOD JOB IT CAME APART. WE'D NEVER HAVE BEEN ABLE TO GET IT IN HERE OTHERWISE.
SHE NEEDS TO REST. HEAL.
AND FORGIVE ME FOR WHAT I PUT HER THROUGH.*
* SEE LAST ISSUE.

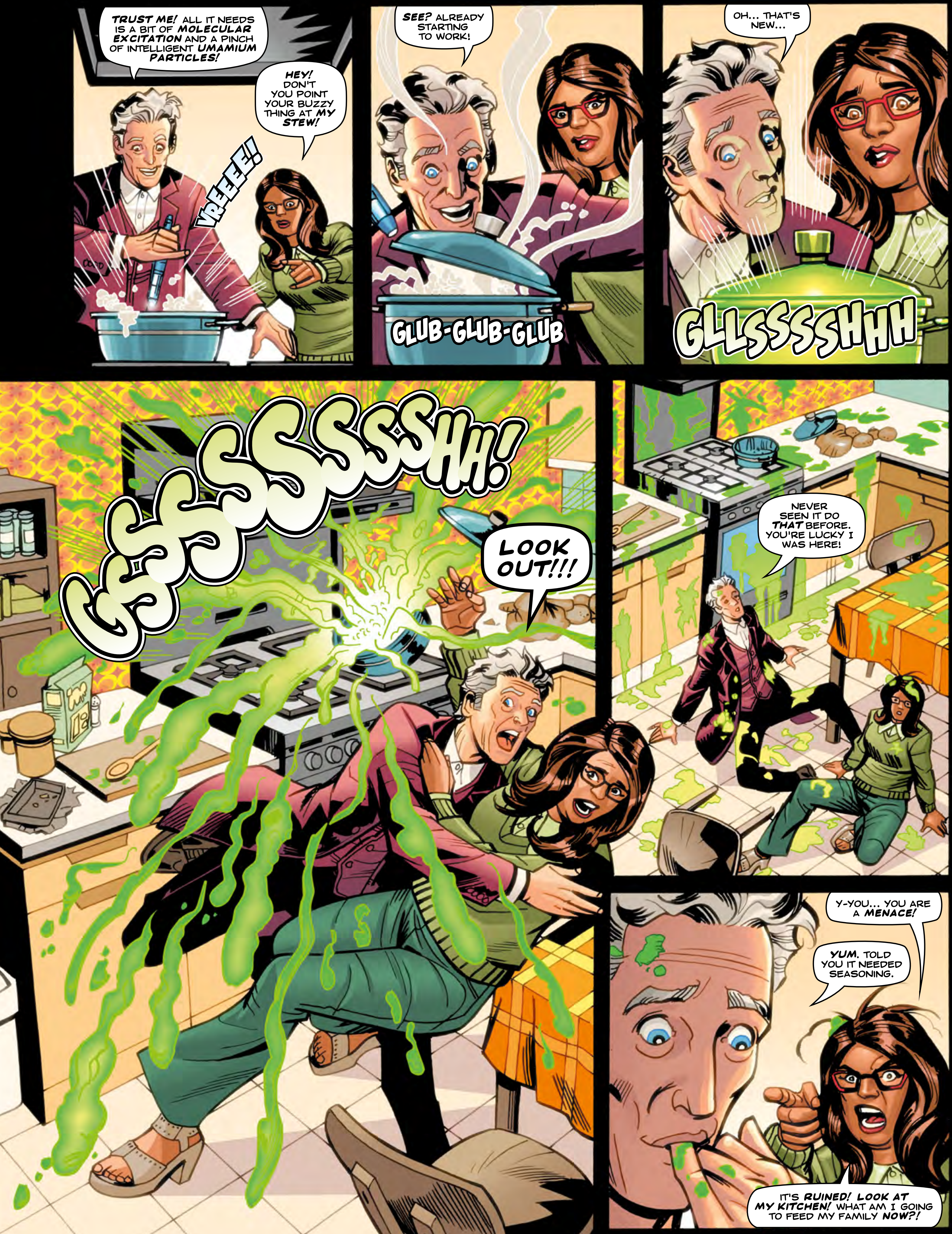
STORY: MARK WRIGHT • ART: JOHN ROSS • COLOUR: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE • EDITORS: SCOTT GRAY & PETER WARE

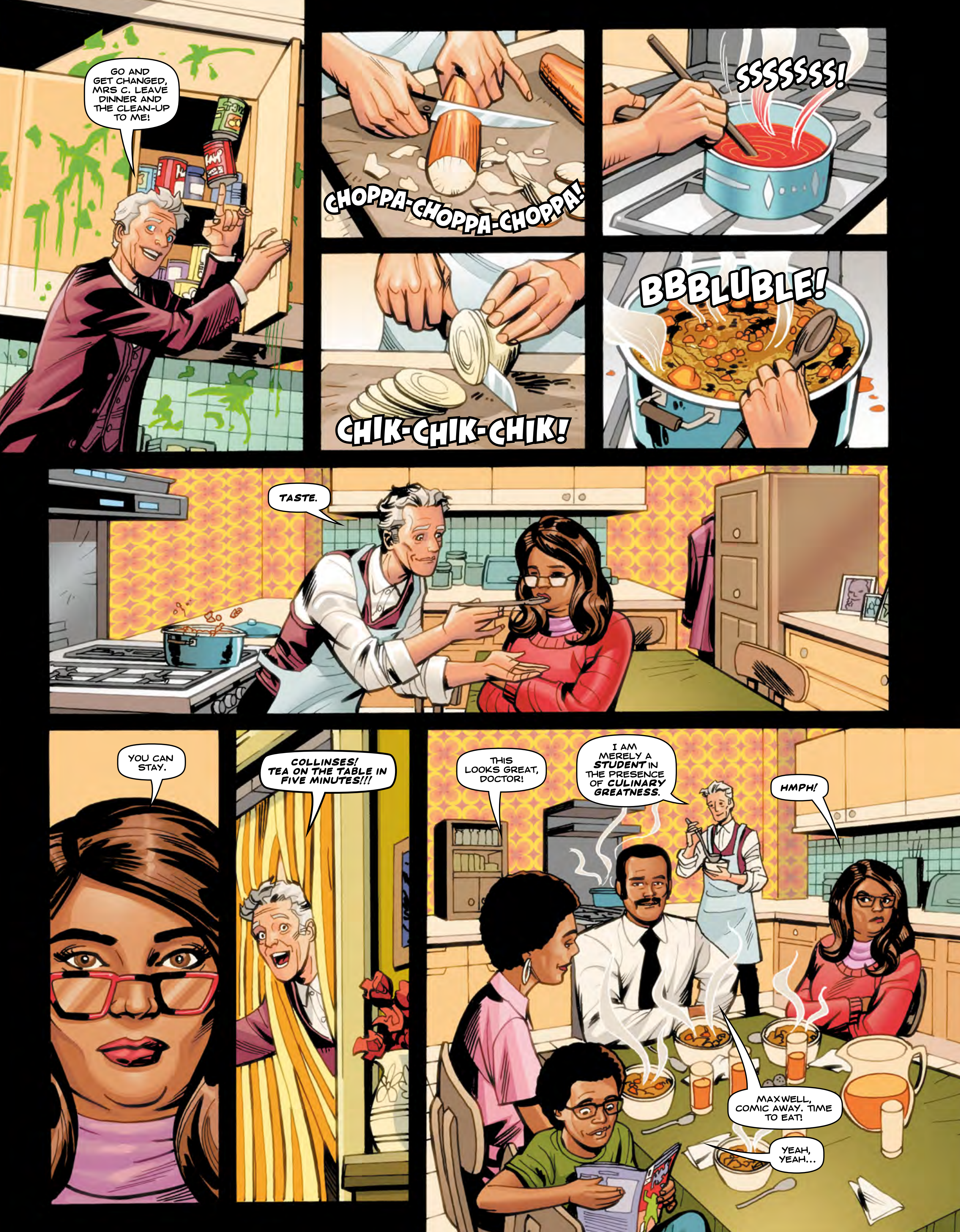

POLI
HEY! YOU WANT A DRINK? I'VE GOT A BOTTLE OF RUM SOMEWHERE. THE GOOD STUFF, Y'KNOW, ALL THE WAY FROM KINGSTON...
GOT ANY GINGER POP?
I DON'T THINK SO.
DOCTOR...
WHAT HAPPENED TO ME, DOWN IN THE TUNNELS? WHEN I BECAME THAT... THING?
IT'S LIKE IT HAPPENED TO SOMEBODY ELSE.
IN A WAY, IT DID. YOUR BODY WAS RAVAGED BY AN INFECTION. IT TRANSFORMED YOU INTO SOMETHING... OTHER.
I COULD HAVE HURT THEM. I -- I COULD HAVE KILLED DEVINA AND JESS. MY BEAUTIFUL --
BUT YOU DIDN'T.
YOU PROTECTED THEM. YOUR INNER STRENGTH PREVENTED YOU FROM CAUSING THEM ANY HARM.
IT'S THE ONLY REASON WE'RE HERE TODAY.


I'D DO **ANYTHING** FOR THEM. BUT I HAD NO IDEA THERE WERE THESE KINDS OF **THREATS** IN THE WORLD...
OH, THERE ARE **ALL SORTS** OF **DANGERS** OUT THERE, MR COLLINS. ALL MANNER OF BEASTIES WITH MALICIOUS INTENT...
... AND THEY'RE ALL LURKING IN THE SHAD-**OOOOWWWW!!!**
RRROOWWW!
POLICE PUBLIC CALL BOX
AAAGH! FUR!!!
TIBBSY! GET OFF THE DOCTOR! **C'MERE!**
IDENTIFY YOURSELF, FOUL CREATURE! REVEAL YOUR **INSIDIOUS INTENT!**
DOCTOR, MEET **TIBBSY**.
TIBBSY, THIS IS **THE DOCTOR**. HE'S A **FRIEND**, OKAY?
MMRRRR?
SORRY. TIBBSY'S VERY PROTECTIVE OF HIS TERRITORY. HE'S NOT SO GOOD WITH STRANGERS.
PRRRR...
I'LL BE **WATCHING** YOU, TIBBSY.
HE'S LIKE **ME**, DOCTOR. ALWAYS LOOKING OUT FOR HIS FAMILY.
LET'S AGREE TO **BOTH** KEEP WATCH, EH?
"I THINK HE'S A BIT CRAZY. BUT THAT'S OKAY.
"I'M LEARNING THERE'S A LOT OF CRAZY OUT THERE."
POLICE PUBLIC CALL BOX

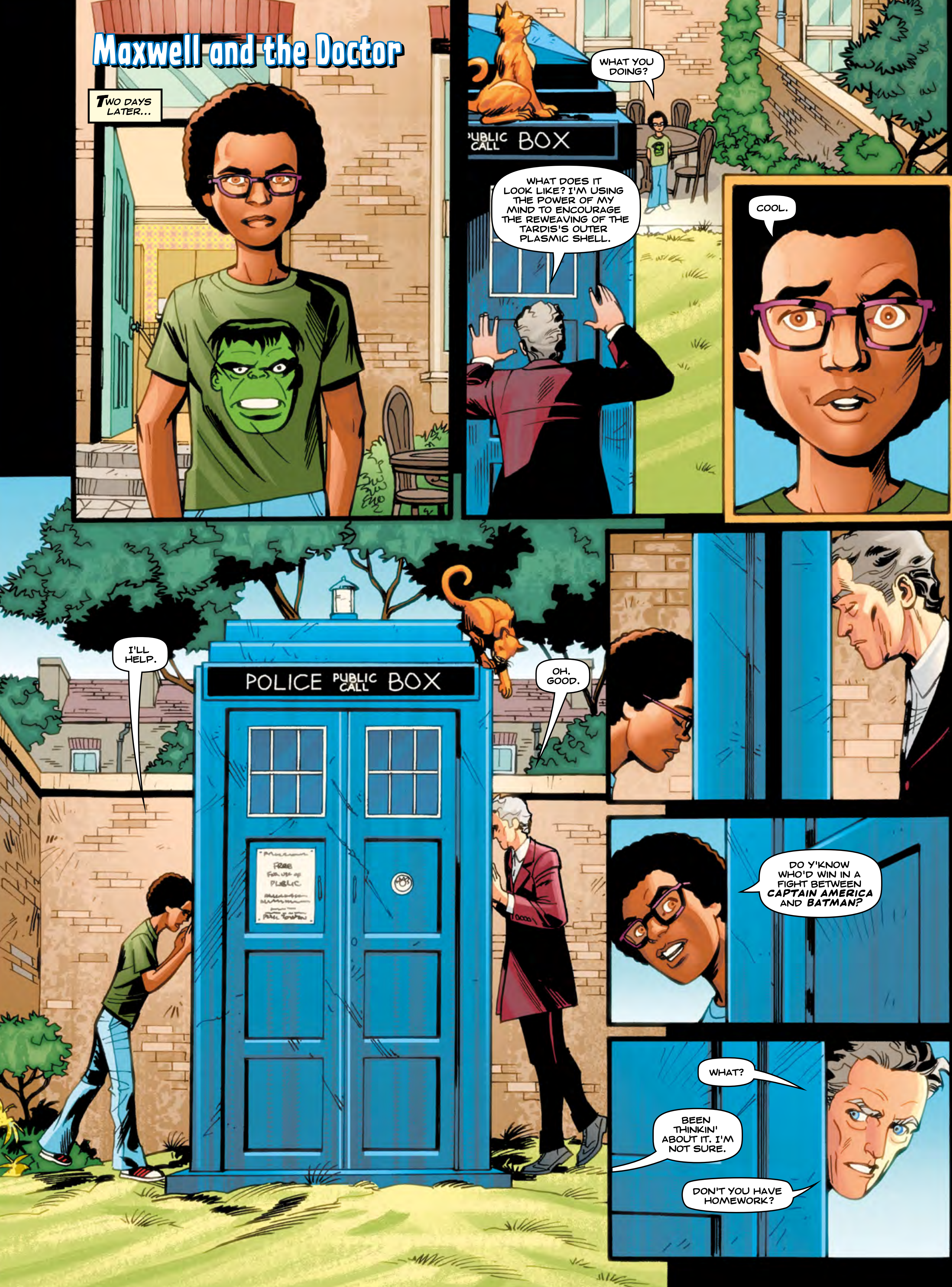
Devina and the Doctor

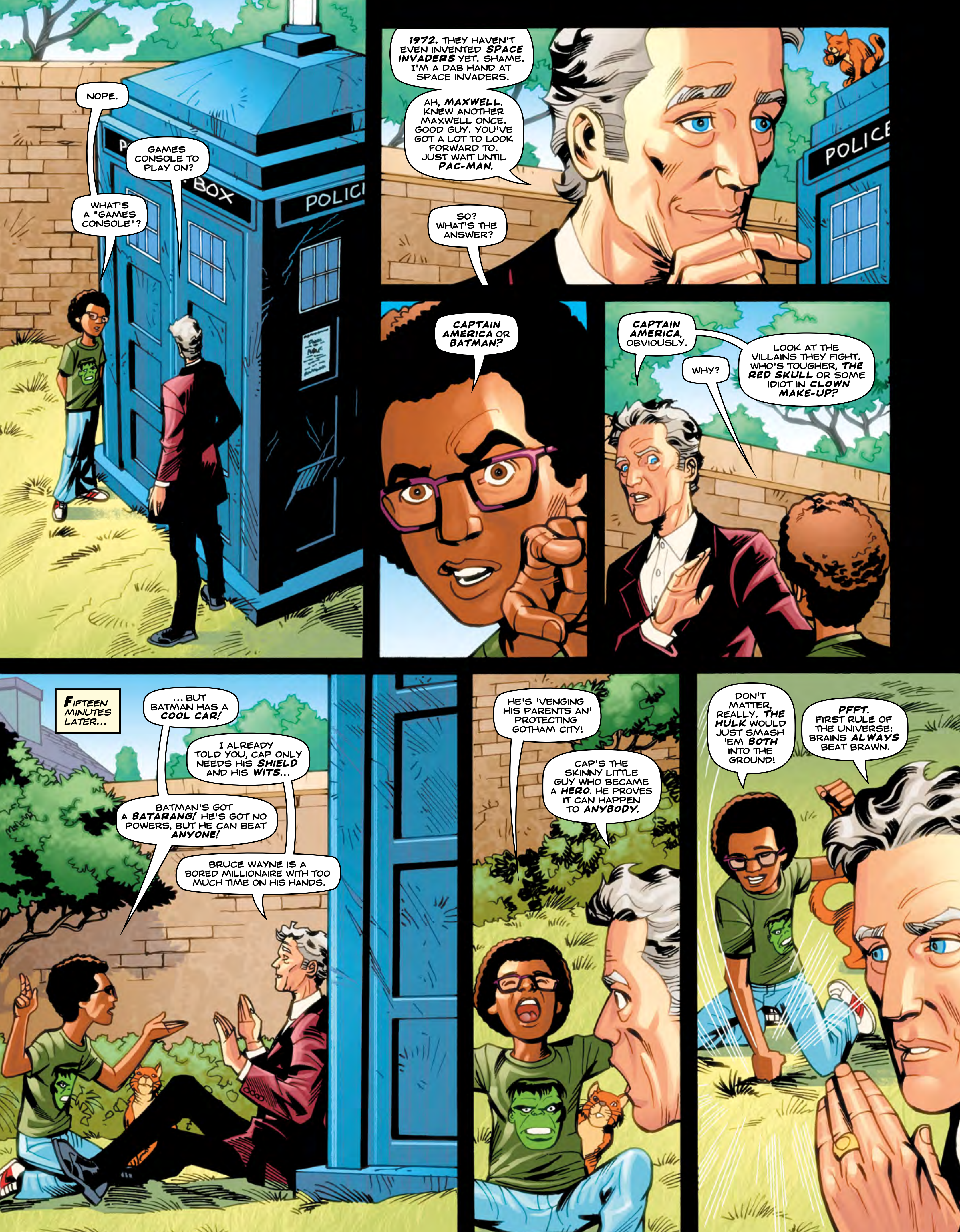

THE NEXT DAY...
ANYBODY ABOUT...?
BBLBBLBLLBBLLB
HMMM... SMELLS GOOD, BUT IT DEFINITELY NEEDS --
CAUGHT YOU!
GAAH! DO YOU ALWAYS CREEP UP ON PEOPLE LIKE THAT?! YOU COULD GIVE THE WEEPING ANGELS LESSONS!
DINNER IS IN HALF AN HOUR, DOCTOR.
I'LL BE FINE. I ATE LAST MONTH.
IT WASN'T AN INVITATION. THERE ARE RULES IN THIS HOUSE.
THE FAMILY ALWAYS EATS TOGETHER.
NOW, WHAT DID YOU SAY MY FISH STEW NEEDS?
JUST A TOUCH MORE SEASONING.
NONSENSE!
MRS COLLINS, I'VE SAMPLED THE CUISINE OF THE FINEST CHEFS IN THE GALAXY.
IT NEEDS MORE SEASONING.
YOU MAY HAVE EATEN FANCY FOOD, BUT YOU'VE NEVER SAT AT THE TABLE OF DEVINA COLLINS.
THE STEW IS PERFECT.

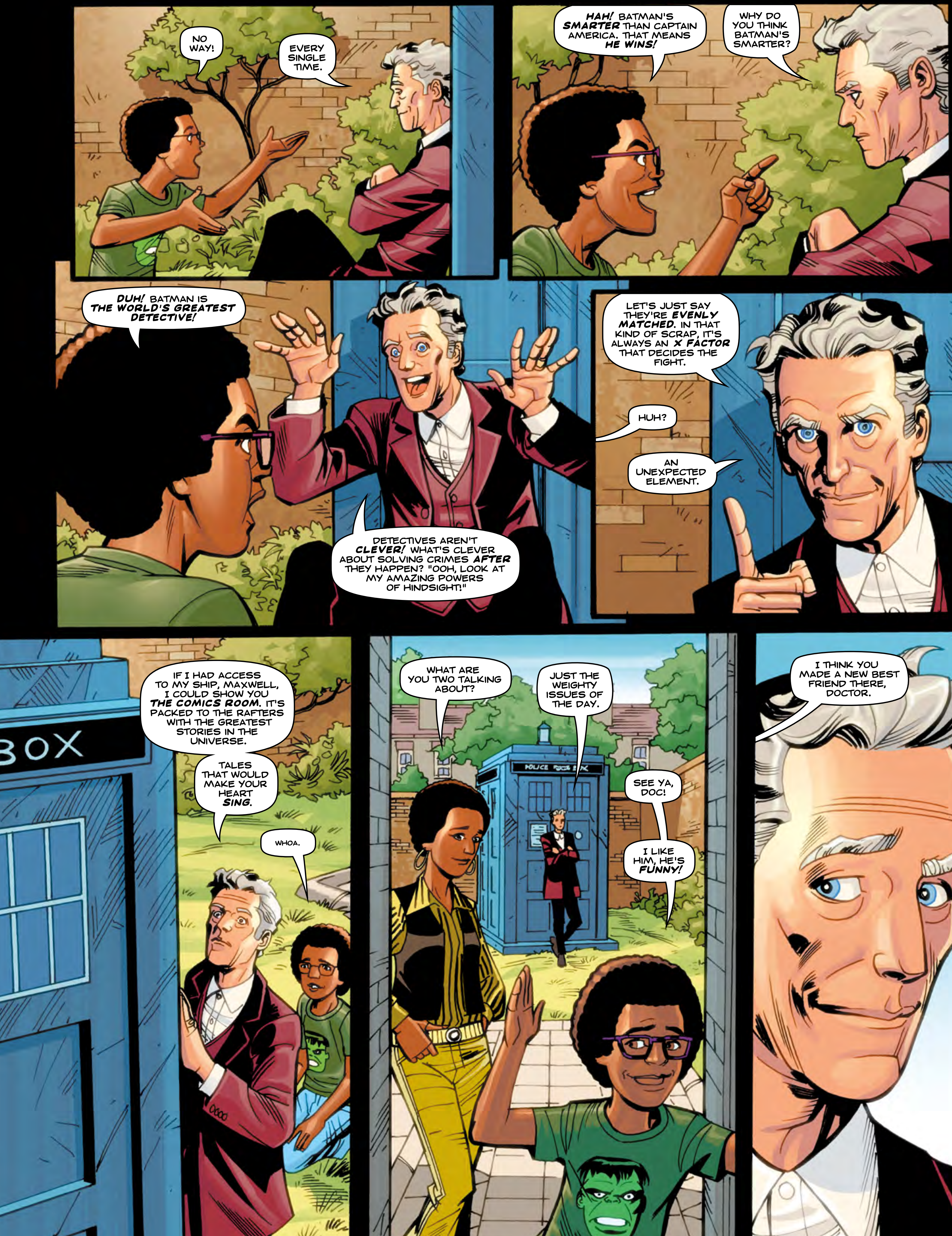

TRUST ME! ALL IT NEEDS IS A BIT OF MOLECULAR EXCITATION AND A PINCH OF INTELLIGENT UMAMIUM PARTICLES!
HEY! DON'T YOU POINT YOUR BUZZY THING AT MY STEW!
VREEEE!!
SEE? ALREADY STARTING TO WORK!
GLUB-GLUB-GLUB
OH... THAT'S NEW...
GLLSSSSHHH
GSSSSSSSHH!
LOOK OUT!!!
NEVER SEEN IT DO THAT BEFORE. YOU'RE LUCKY I WAS HERE!
Y-YOU... YOU ARE A MENACE!
YUM. TOLD YOU IT NEEDED SEASONING.
IT'S RUINED! LOOK AT MY KITCHEN! WHAT AM I GOING TO FEED MY FAMILY NOW?!


GO AND GET CHANGED, MRS C. LEAVE DINNER AND THE CLEAN-UP TO ME!
CHOPPA-CHOPPA-CHOPPA!
SSSSSSS!
CHIK-CHIK-CHIK!
BBBLUBLE!
TASTE.
YOU CAN STAY.
COLLINSES! TEA ON THE TABLE IN FIVE MINUTES!!!
THIS LOOKS GREAT, DOCTOR!
I AM MERELY A STUDENT IN THE PRESENCE OF CULINARY GREATNESS.
HMPH!
MAXWELL, COMIC AWAY. TIME TO EAT!
YEAH, YEAH...

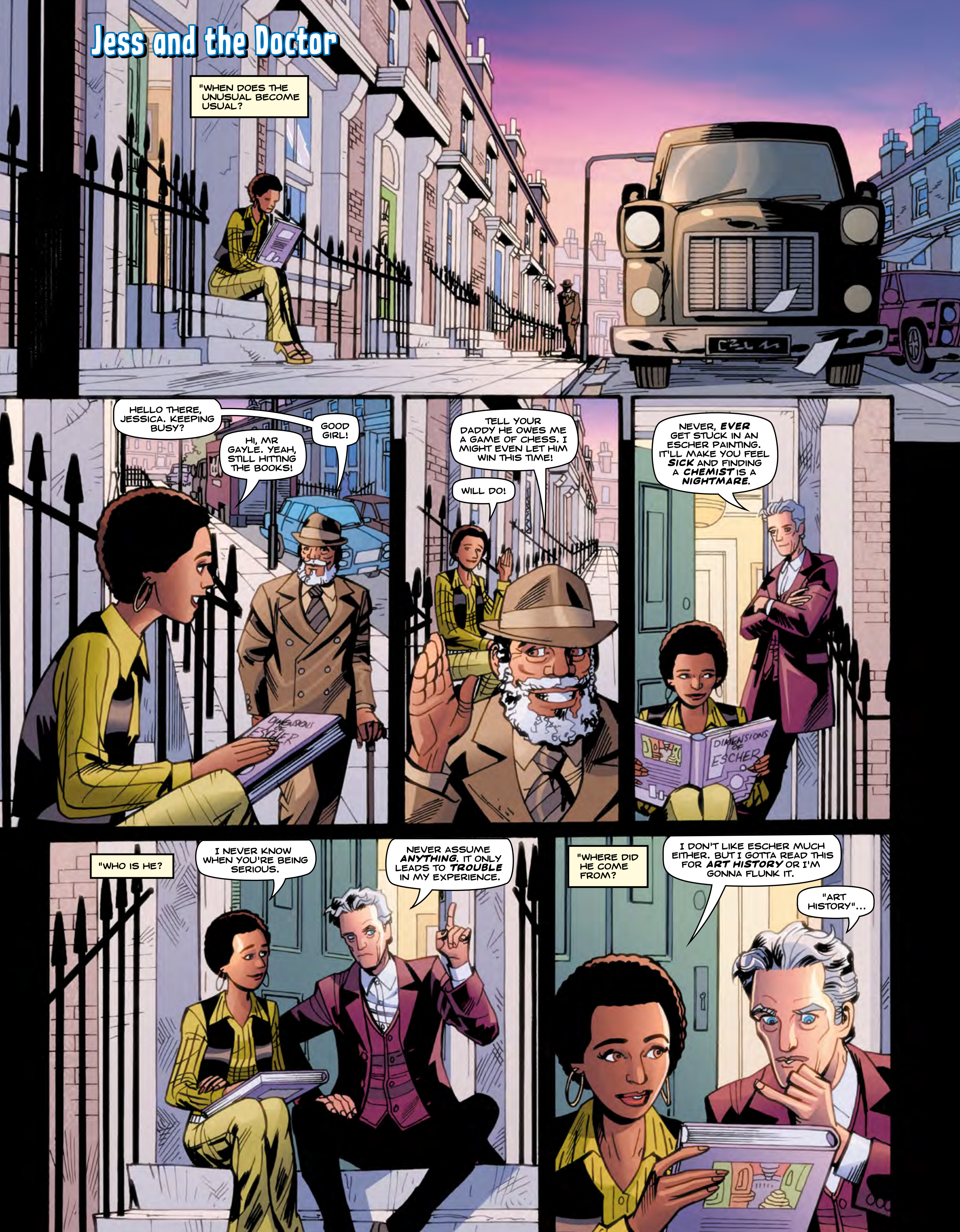
Maxwell and the Doctor

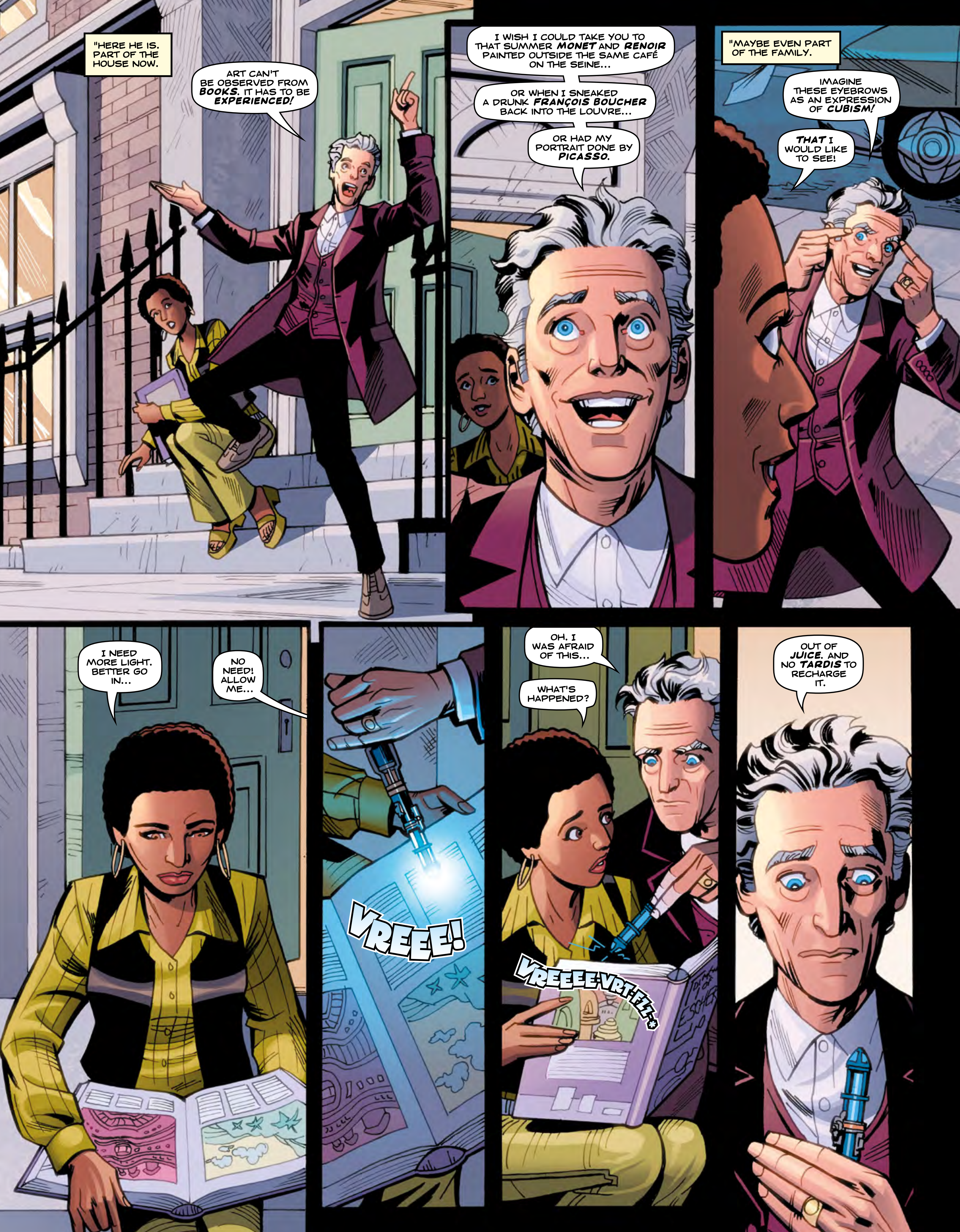

TWO DAYS LATER...
WHAT YOU DOING?
PUBLIC CALL BOX
WHAT DOES IT LOOK LIKE? I'M USING THE POWER OF MY MIND TO ENCOURAGE THE REWEAVING OF THE TARDIS'S OUTER PLASMIC SHELL.
COOL.
I'LL HELP.
POLICE PUBLIC CALL BOX
FREE FOR USE OF PUBLIC
OH. GOOD.
DO Y'KNOW WHO'D WIN IN A FIGHT BETWEEN CAPTAIN AMERICA AND BATMAN?
WHAT?
BEEN THINKIN' ABOUT IT. I'M NOT SURE.
DON'T YOU HAVE HOMEWORK?

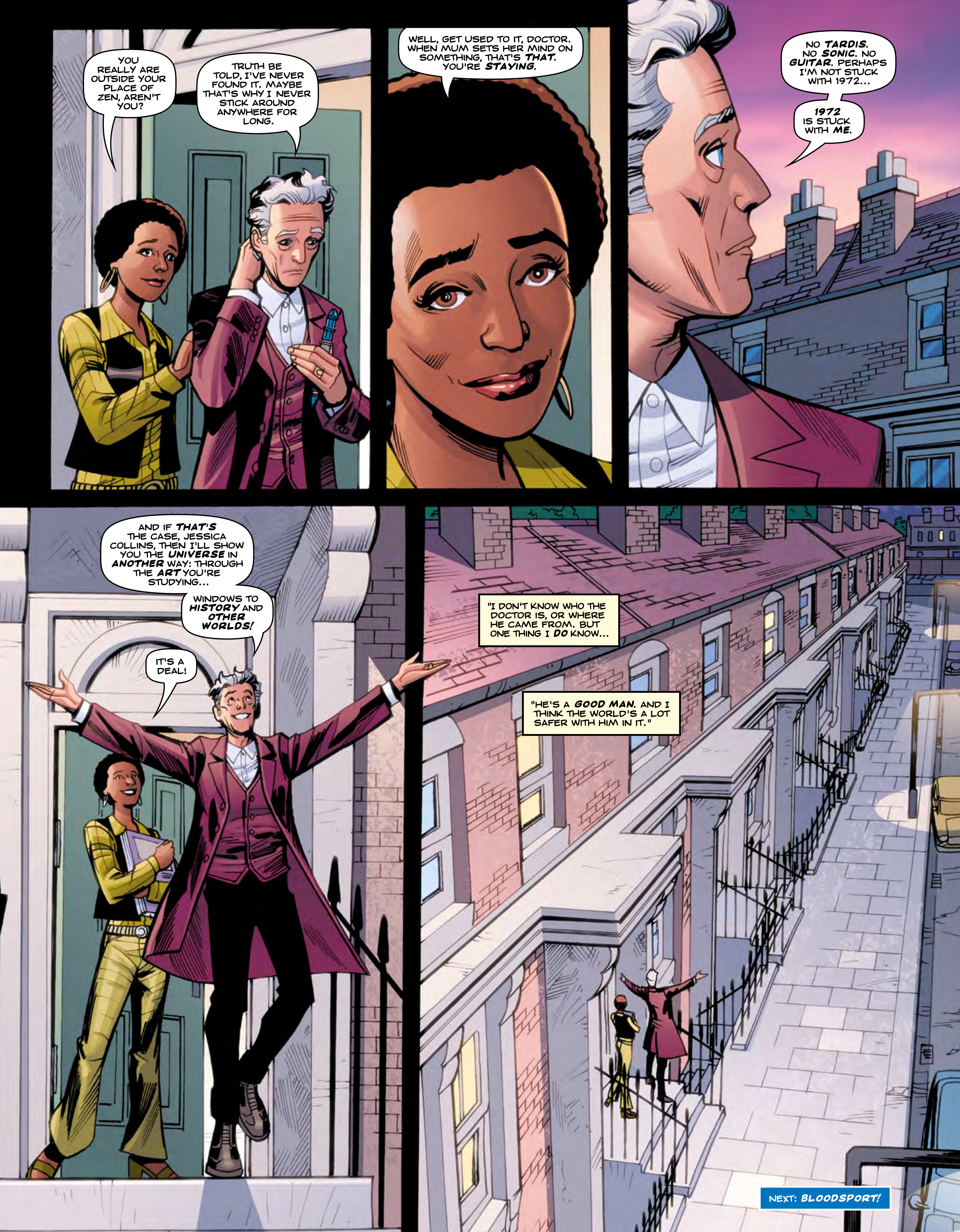

NOPE.
GAMES CONSOLE TO PLAY ON?
WHAT'S A "GAMES CONSOLE"?
P BOX
POLIC
1972. THEY HAVEN'T EVEN INVENTED SPACE INVADERS YET. SHAME. I'M A DAB HAND AT SPACE INVADERS.
AH, MAXWELL. KNEW ANOTHER MAXWELL ONCE. GOOD GUY. YOU'VE GOT A LOT TO LOOK FORWARD TO. JUST WAIT UNTIL PAC-MAN.
SO? WHAT'S THE ANSWER?
POLICE
CAPTAIN AMERICA OR BATMAN?
CAPTAIN AMERICA, OBVIOUSLY.
WHY?
LOOK AT THE VILLAINS THEY FIGHT. WHO'S TOUGHER, THE RED SKULL OR SOME IDIOT IN CLOWN MAKE-UP?
FIFTEEN MINUTES LATER...
...BUT BATMAN HAS A COOL CAR!
I ALREADY TOLD YOU, CAP ONLY NEEDS HIS SHIELD AND HIS WITS...
BATMAN'S GOT A BATARANG! HE'S GOT NO POWERS, BUT HE CAN BEAT ANYONE!
BRUCE WAYNE IS A BORED MILLIONAIRE WITH TOO MUCH TIME ON HIS HANDS.
HE'S 'VENGING HIS PARENTS AN' PROTECTING GOTHAM CITY!
CAP'S THE SKINNY LITTLE GUY WHO BECAME A HERO. HE PROVES IT CAN HAPPEN TO ANYBODY.
DON'T MATTER, REALLY. THE HULK WOULD JUST SMASH 'EM BOTH INTO THE GROUND!
PFFT. FIRST RULE OF THE UNIVERSE: BRAINS ALWAYS BEAT BRAWN.


NO WAY!
EVERY SINGLE TIME.
HAH! BATMAN'S SMARTER THAN CAPTAIN AMERICA. THAT MEANS HE WINS!
WHY DO YOU THINK BATMAN'S SMARTER?
DUH! BATMAN IS THE WORLD'S GREATEST DETECTIVE!
DETECTIVES AREN'T CLEVER! WHAT'S CLEVER ABOUT SOLVING CRIMES AFTER THEY HAPPEN? "OOH, LOOK AT MY AMAZING POWERS OF HINDSIGHT!"
LET'S JUST SAY THEY'RE EVENLY MATCHED. IN THAT KIND OF SCRAP, IT'S ALWAYS AN X FACTOR THAT DECIDES THE FIGHT.
HUH?
AN UNEXPECTED ELEMENT.
BOX
IF I HAD ACCESS TO MY SHIP, MAXWELL, I COULD SHOW YOU THE COMICS ROOM. IT'S PACKED TO THE RAFTERS WITH THE GREATEST STORIES IN THE UNIVERSE.
TALES THAT WOULD MAKE YOUR HEART SING.
WHOA.
WHAT ARE YOU TWO TALKING ABOUT?
JUST THE WEIGHTY ISSUES OF THE DAY.
POLICE BOX
SEE YA, DOC!
I LIKE HIM, HE'S FUNNY!
I THINK YOU MADE A NEW BEST FRIEND THERE, DOCTOR.

Jess and the Doctor


"WHEN DOES THE UNUSUAL BECOME USUAL?
HELLO THERE, JESSICA. KEEPING BUSY?
HI, MR GAYLE. YEAH, STILL HITTING THE BOOKS!
GOOD GIRL!
DIMENSIONS OF ESCHER
TELL YOUR DADDY HE OWES ME A GAME OF CHESS. I MIGHT EVEN LET HIM WIN THIS TIME!
WILL DO!
NEVER, **EVER** GET STUCK IN AN ESCHER PAINTING. IT'LL MAKE YOU FEEL **SICK** AND FINDING A **CHEMIST** IS A **NIGHTMARE**.
DIMENSIONS OF ESCHER
"WHO IS HE?
I NEVER KNOW WHEN YOU'RE BEING SERIOUS.
NEVER ASSUME **ANYTHING**. IT ONLY LEADS TO **TROUBLE** IN MY EXPERIENCE.
"WHERE DID HE COME FROM?
I DON'T LIKE ESCHER MUCH EITHER. BUT I GOTTA READ THIS FOR **ART HISTORY** OR I'M GONNA FLUNK IT.
"ART HISTORY"...


"HERE HE IS. PART OF THE HOUSE NOW.
ART CAN'T BE OBSERVED FROM BOOKS. IT HAS TO BE EXPERIENCED!
I WISH I COULD TAKE YOU TO THAT SUMMER MONET AND RENOIR PAINTED OUTSIDE THE SAME CAFÉ ON THE SEINE...
OR WHEN I SNEAKED A DRUNK FRANÇOIS BOUCHER BACK INTO THE LOUVRE...
OR HAD MY PORTRAIT DONE BY PICASSO.
"MAYBE EVEN PART OF THE FAMILY.
IMAGINE THESE EYEBROWS AS AN EXPRESSION OF CUBISM!
THAT I WOULD LIKE TO SEE!
I NEED MORE LIGHT. BETTER GO IN...
NO NEED! ALLOW ME...
VREEE!
OH. I WAS AFRAID OF THIS...
WHAT'S HAPPENED?
VREEEE-VRT-FZZ-*
ESCHER
OUT OF JUICE. AND NO TARDIS TO RECHARGE IT.


YOU REALLY ARE OUTSIDE YOUR PLACE OF ZEN, AREN'T YOU?
TRUTH BE TOLD, I'VE NEVER FOUND IT. MAYBE THAT'S WHY I NEVER STICK AROUND ANYWHERE FOR LONG.
WELL, GET USED TO IT, DOCTOR. WHEN MUM SETS HER MIND ON SOMETHING, THAT'S *THAT*. YOU'RE *STAYING*.
NO *TARDIS*. NO *SONIC*. NO *GUITAR*. PERHAPS I'M NOT STUCK WITH 1972...
1972 IS STUCK WITH *ME*.
AND IF *THAT'S* THE CASE, JESSICA COLLINS, THEN I'LL SHOW YOU THE *UNIVERSE* IN *ANOTHER* WAY: THROUGH THE *ART* YOU'RE STUDYING...
WINDOWS TO *HISTORY* AND *OTHER WORLDS!*
IT'S A DEAL!
"I DON'T KNOW WHO THE DOCTOR IS, OR WHERE HE CAME FROM. BUT ONE THING I *DO* KNOW...
"HE'S A *GOOD MAN*. AND I THINK THE WORLD'S A LOT SAFER WITH HIM IN IT."
NEXT: *BLOODSPORT!*

BBC

DOCTOR WHO

TOM BAKER AND LOUISE JAMESON IN

PHILIP HINCHCLIFFE PRESENTS

THE GENESIS CHAMBER

AN EPIC SIX-PART ADVENTURE!

OUT SEPTEMBER 2016 FROM BIG FINISH ON CD AND DOWNLOAD!

BIG FINISH | WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

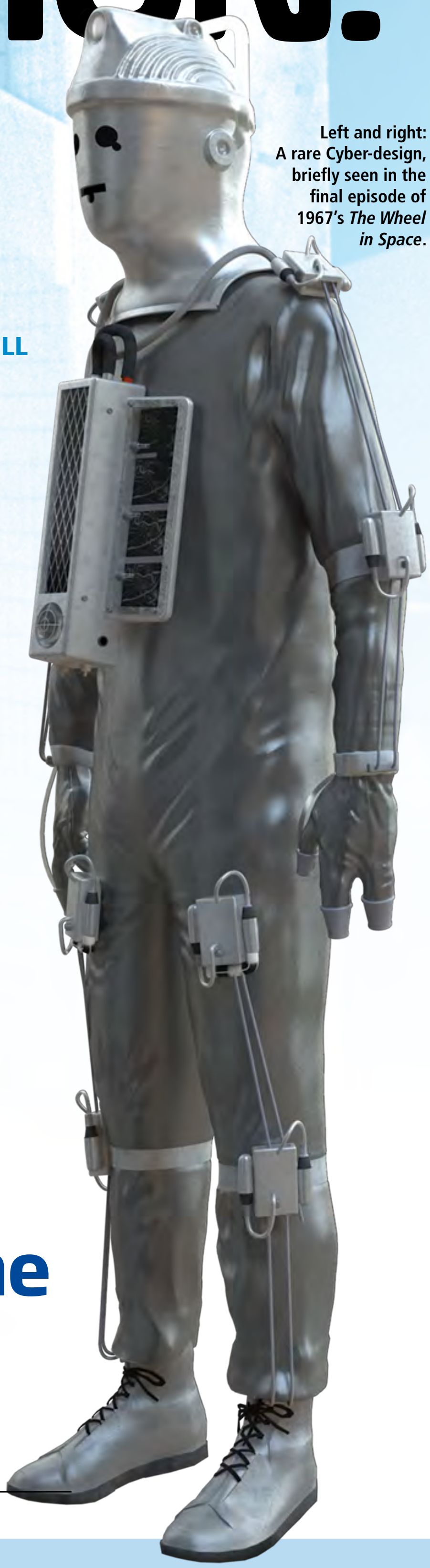
BBC

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS and DALEKS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009.

CYBER CONVERSION!

The Cybermen have rarely looked the same from one appearance to the next. We examine the changes in Cyber-evolution, including some variants that were barely glimpsed on screen...

FEATURE & CYBERMAN ART BY **GAVIN RYMILL**

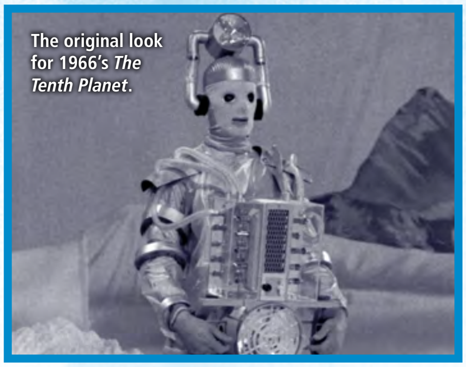


Left and right: A rare Cyber-design, briefly seen in the final episode of 1967's *The Wheel in Space*.

No creature in *Doctor Who* has changed their look as frequently as the Cybermen. Each costume designer sought to improve what had gone before but their good intentions were often scuppered by practicality and lack of time. In an era before teams of concept artists were employed, the costume supervisors were starved of resources, and alterations were made at the last minute as necessity dictated. Often with Sellotape.

There is no greater example of the anarchic production process than *The Wheel in Space* (1968), which features no fewer than three designs of Cyberman. However, with publicity photos in short supply, and their appearances on screen often fleeting, the silver giants of that era have slipped into obscurity. Hard though it is to imagine in a programme so well-scrutinised, a complete and unique Cyberman costume design has been lost in the mists of time. Until now...

Given the Cybermen's confusing timeline in the fiction of the show, it is fitting that they have sometimes shown retrograde developments from one story to the next. Both *The Invasion* (1968) and *Revenge of the Cybermen* (1975) re-introduce features that had been abandoned in the previous version. The influences behind their return in the 1970s are both strange and surprising, and the Cybermen became 'life imitating art' in a world before brand management.



The original look for 1966's *The Tenth Planet*.

Yet, amid the indiscriminate alterations, a thread of continuity runs through each incarnation. From 1966 to 1988, every new generation of Cyberman inherited characteristics from its ancestors – not just the obvious handlebars and chest panel, but in the very manufacture of the helmets. Fibreglass heads were first created for *The Moonbase* (1967) and, like almost every aspect of the Cybermen, these were devised to solve a problem from the previous story. After their début in *The Tenth Planet* (1966), there was certainly no shortage of problems to solve...

The Cybermen were conceived out of the nightmares of medical science. Kit Pedler's script indicated that the creatures retained a human face and hands, with just a plate on the head suggesting brain surgery. Costume designer Sandra Reid [*ie Alexandra Tynan – see page 14*] went further, creating a cloth face which evoked surgical bandages,

> **'A unique Cyberman costume design has been lost in the mists of time. Until now...'**

perhaps hiding grotesque operations scars beneath. Her Cybermen were living prosthetics with artificial plastic skin, under which vertical veins could be seen running up and down the limbs.

On their heads, they wore a plastic skull-cap that was ridged as if to evoke their long-lost human hair, and Reid planned a large, 'third eye' to be mounted on the forehead. Unfortunately, as each element of the design translated from paper to reality, the problems began to mount.

Instead of appearing like a 'third eye', the decision was made to have a working light and so a large vehicle lamp was used. This had to be held aloft like a mini lighthouse, high above the head.

The lamp was too heavy to be effectively held in place by the 'handlebars' and they became unstable. The costume team resorted to wrapping up the apparatus with Sellotape. Worse, when one of these halogen bulbs was turned on in the studio, it exploded, showering the actor in glass.

The cloth faces were difficult to arrange as the eye and mouth holes had to be cut by hand. The features moved around as the fabric shifted and, while it looked sinister, it was impractical and wasted precious time on set.

The actors wore a one-piece cloth suit which made them very hot. But to exacerbate the issue, their extra layer of polythene skin trapped more heat and the unforgiving studio lights in September made the actors sweat unbearably. Already under stress, the men also had to carry large chest units which contained lights that generated their own heat. The costumes were cumbersome and were prone to constant breakage.

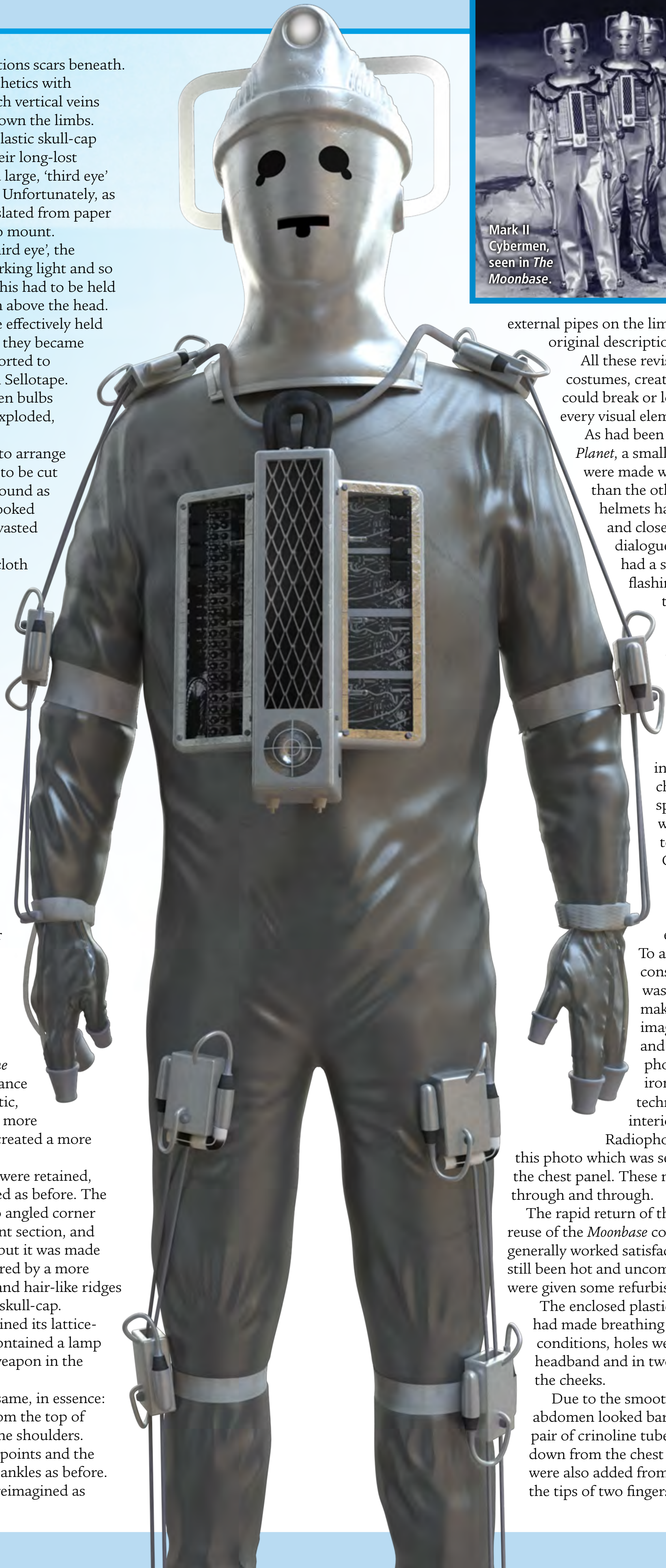
There was no doubt the Cybermen were effective on screen and a sequel was already being planned when *The Tenth Planet* was in production, but the same difficulties had to be avoided for their return in *The Moonbase*.

At first glance, *The Moonbase* Cybermen seem far removed from their origins. But a closer inspection reveals that every feature of the new costume is inherited from their début in *The Tenth Planet*. The revised appearance may intentionally be more robotic, but most changes also made life more comfortable for the actors and created a more durable outfit.

The same geometric features were retained, with the eyes and mouth outlined as before. The handlebars still consisted of two angled corner pieces connected by a transparent section, and the lamp was in the same place but it was made smaller so that it could be powered by a more reliable battery. The headband and hair-like ridges were kept, to evoke the original skull-cap.

A new, smaller chest unit retained its lattice-covered front and the bottom contained a lamp in the centre and a detachable weapon in the same place.

Even the body remained the same, in essence: four crinoline tubes emerged from the top of the chest unit and passed over the shoulders. The arms had three connection points and the legs had nodes at the knees and ankles as before. The artificial arteries had been reimagined as external pipes on the limbs – more like Kit Pedler's original description.



Mark II Cybermen, seen in *The Moonbase*.

All these revisions simplified the costumes, creating less things which could break or loosen, while retaining every visual element of the original.

As had been the case in *The Tenth Planet*, a small number 'hero' costumes were made which had more features than the other extras. Two of the helmets had mouths that opened and closed to carry scenes with dialogue but the rest of the casts had a sealed mouth. A set of flashing lights was fitted inside three of the props.

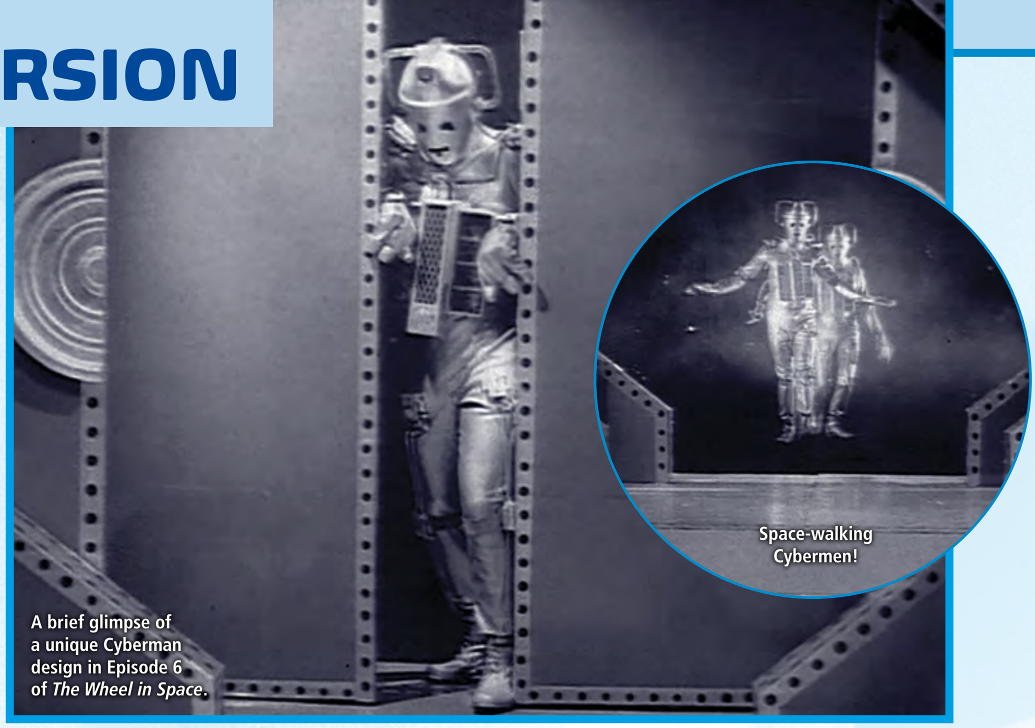
At the bottom of the 'hero' chest units were two extra little protuberances. Easy to mistake for extra decoration, these were in fact the push switches which activated the lights in the body. Two of the chest units also had a tiny spherical nodule which, when pulled, produced a telescopic aerial to help the Cybermen communicate.

The chest area looked remarkably detailed inside, filled with electronics and wiring. To accomplish this, a budget-conscious piece of trickery was employed. The prop makers sought out futuristic imagery of complex circuits and they found the perfect photos in the most deliciously ironic of places. One BBC technical manual revealed the interior of a keyboard from the Radiophonic Workshop and it was this photo which was selected to be stuck inside the chest panel. These monsters were *Doctor Who* through and through.

The rapid return of the Cybermen saw the reuse of the *Moonbase* costumes as they had generally worked satisfactorily. But the actors had still been hot and uncomfortable, so the outfits were given some refurbishment.

The enclosed plastic of the new helmets had made breathing difficult. To improve conditions, holes were drilled under the headband and in two circular shapes on the cheeks.

Due to the smooth vinyl fabric, the abdomen looked bare, and so an additional pair of crinoline tubes was added which ran down from the chest unit. Extra little tubes were also added from the ball on the wrist to the tips of two fingers. ►



A brief glimpse of a unique Cyberman design in Episode 6 of *The Wheel in Space*.

Space-walking Cybermen!

◄ It was felt that the hem of the trousers looked a little untidy for these regimented beings, and so they were tucked into the boots. This caused a problem with the connecting balls at the ankles, so these had to be removed so that the pipes could be tucked in too.

With the costumes having been manhandled throughout shooting of *The Moonbase* and then kept in storage for months, the neat arrangement of the tubes around the shoulders had been spoiled. Instead of having two symmetrical loops, the pipes were arranged in all manner of untidy ways over the shoulder, down their backs and sometimes trapped under the helmets.

But these tweaks were nothing compared to the next Cyberman story which featured not one but two redesigns...

When the monsters returned for their fourth adventure, it was the first occasion that Sandra Reid had not been involved in the Cybermen's costumes. This time, Martin Baugh was supervising the costumes and the decision was made to create a less stylised body.

The Cybermen's appearance in both *The Moonbase* and *The Tomb of the Cybermen* (1967) had been distinctive and simple, but lacked scientific credibility. The hollow balls and chunky pipes didn't properly connect to each other and clearly served no useful purpose. Baugh wanted something that looked more functional and technological. A proper junction box would be used instead at the joints, and around the neck like shoulder pads. Connecting these boxes were pairs of steel rods to create the idea of pneumatic limbs.

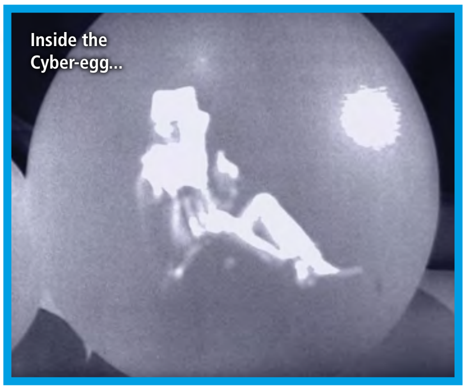
The original vinyl suits tented to come unstitched when the actors twisted and stretched, and there are several visible rips on screen in *The Tomb of the Cybermen*. During their manufacture, the seamstresses had complained that the thick material was nearly impossible to work with and that their sewing machines kept breaking.

In response to this, new suits were made from scratch using a thinner, more flexible material that was easier to work with. The original one-piece look was retained, and they were tailored from a similar vinyl sprayed silver. The costumes kept their built-in gloved hands which terminated in three fingers but this time they were capped, and wires ran over the backs of their hands. The same chest units were used, mounted as before with the lamp at the bottom and wires connected to the shoulder pad boxes.

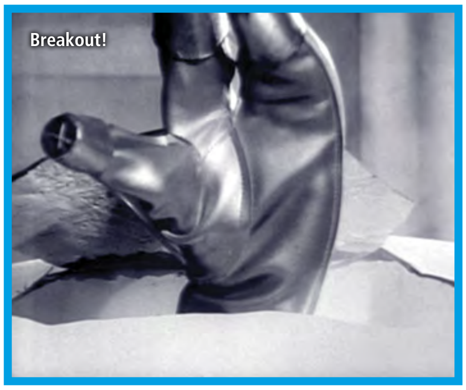
Two new helmets were cast but, unlike those seen in *Tomb*, no air holes were drilled in the cheeks nor under the headband.

The new helmets had other small but distinctive changes in their appearance. One feature in both *The Tenth Planet* and *The Moonbase* was that each of the handlebars consisted of three components – two corner pieces and an upright. Unfortunately they kinked in unwanted places and the result was messy. For *The Wheel in Space,* new handlebars were cast in one piece, creating a simpler look, and they were extended out further from the head.

> **'The new fabric used for *The Wheel in Space* looked baggy on the actors, and wrinkled with every movement.'**



Inside the Cyber-egg...



Breakout!

The reflective edging on the eyes and mouth was prone to damage but without it the face looked bare. So, to create more detail, extra notches were cut into the features. Some have come to consider the extra holes 'tear drops' despite being on the outer edge of the eye hole, and the same decorative feature was cut into the mouth too. Instead of using hook-and-eye latches to hold the back plate in, the head was held together with tape.

The new costumes made their début at Ealing Television Film Studios on 18 March 1968 for the shooting of scenes in which the Cybermen burst out of their 'eggs'. In the final footage, the writhing figure inside would be largely obscured by a video effect, but a close-up of the break-out shows the new style hand. Filming at Ealing continued until 22 March. Due to a scene-shifter's strike that prevented the use of Kirby wires, the Cybermen had to perform their 'space-walk' rather too literally.

To swell the aliens' ranks for the space-walk, an extra third costume was drafted in. An unmodified suit from *The Tomb of the Cybermen* was used, and positioned at the back to disguise the fact it was different. A careful look at the footage does reveal the old pipes and hollow balls down the arms, and the handlebars are closer to the head.

Unfortunately, the benefits of the old costume rapidly became apparent. The previous ball joints and tubes were light and flexed easily, whereas the new junction boxes were cumbersome and constantly slipped out of position. The steel rails allowed barely any movement of the limbs and if the actor raised his arm, the unit on his shoulder was pushed behind his neck.

Upon completion of the filmed inserts, it was felt that the new costumes had been far from successful. Not only were they awkward to work with, but the new fabric looked baggy on the actors and it wrinkled with every movement. The ill-fitting design made the monsters look rather feeble.

There was to be a break before the Cybermen would next be required for recording Episode 3 on 19 April and so an unprecedented decision was made to start afresh. The costumes were to be redesigned *again* mid-production. Viewers would ultimately only become familiar with the replacements which would be employed for the more extensive studio recording.

No photographs are known to survive of the first design and the only glimpses of them in the finished episodes are in the shadowy mists of space or through a half-closed door.

This computer-generated recreations on the previous spread mark the first time in 48 years that the lost Cyberman costumes from *The Wheel in Space* have been seen clearly...

The deadline was only a few weeks away and the budget was already stretched. To save time, Martin Baugh decided to look for an off-the-shelf solution to the crisis. To replace the thin, baggy suit, he needed something durable and tight-fitting which would make the monsters look more beefy, but it needed to be a material which would take a coat of paint.

His solution was to spray-paint two wet suits. The helmets, junction boxes and rods were recycled from the rejected costumes but modifications needed to be made. Because the junction boxes on the shoulders stopped the actors moving freely, the top pair was moved down to the upper arms. The ones on the thighs were removed entirely and the tops of the rods on the legs were altered to terminate on simple elasticated bands instead.

For the new version, the chest units were turned upside down, and mounted with the lamp under the Cyberman's chin. With the hand-gun missing from the chest, the lamps would function as weapons for the first time since *The Tenth Planet* and positioning them at the top of the body allowed for a tighter shot of the monsters as they fired.

From each of the unsuccessful costumes, the hands were cut off and reused as gloves on the new versions. The hands were therefore the only vestige of the first version suits to make it to the final design and they look curiously out of place.

With the wet-suit padded to give the bodies even more bulk, the new look was powerful and effective.

The mid-story emergency resulted in a new, skin-tight look which would become the standard for many years to come. But even the revised attempt was far from perfect. The junction boxes were merely strapped on with elastic, and the rigid pair of rails twisted awkwardly. The lack of air holes in the new helmets had been extremely uncomfortable for the actors and so, when the Cybermen returned for the fifth time in two years, yet another redesign was needed to address these issues.

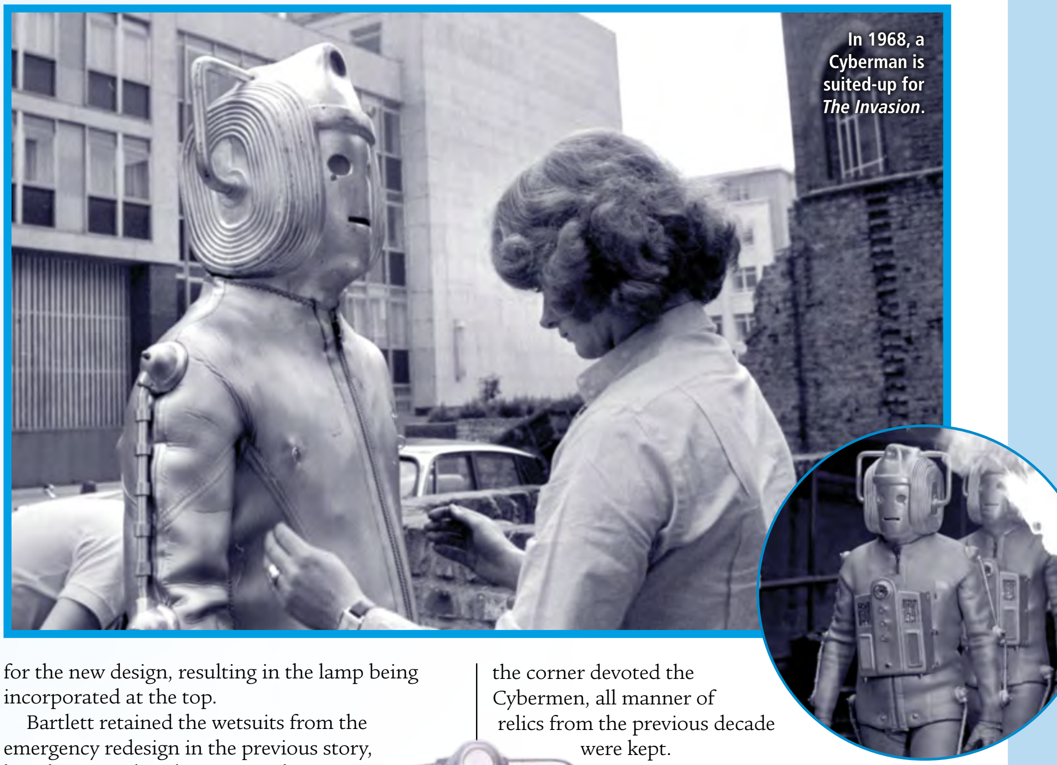
One might have imagined that the Cybermen's appearance always changed to make them more contemporary, or more aesthetically pleasing. This became more true in later years, but in each of the first four Cybermen stories, their bodies evolved mainly to accommodate the needs of the actors or to make them more manageable in studio. Perhaps their most famous revamp was again a practical measure rather than an artistic choice.

By the time *The Wheel in Space* Episode 6 had been broadcast in June 1968, Kit Pedler had already spent a month working on the next storyline, as the creatures were pushed to fill the void created by the Daleks' departure from the show. A few weeks later, *The Invasion* was in pre-production, with a woman once more returning to oversee the appearance of these icons of masculinity.

Bobi Bartlett had been made aware of the discomfort caused by the existing helmets and so she decided that an enlarged head cavity would allow better air circulation. She ordered a resculpt to be done by the outside company called Trading Post.

Trading Post began by taking a cast from the existing mould, and then building it up with clay around the sides. The ridges over the head were smoothed out, and two large 'ear muffs' were sculpted on. As a result of working from the earlier design, it was still possible to make out the features of the previous head; the ghost of the old ridges was visible and the asymmetrical throat that had been present since *The Moonbase* was still present.

A simpler and sturdier version of the chest unit was commissioned and *The Wheel in Space* was used as reference. Since the second costume variant was used as the starting point, it was the upside down chest unit which was used as a template for the new design, resulting in the lamp being incorporated at the top.



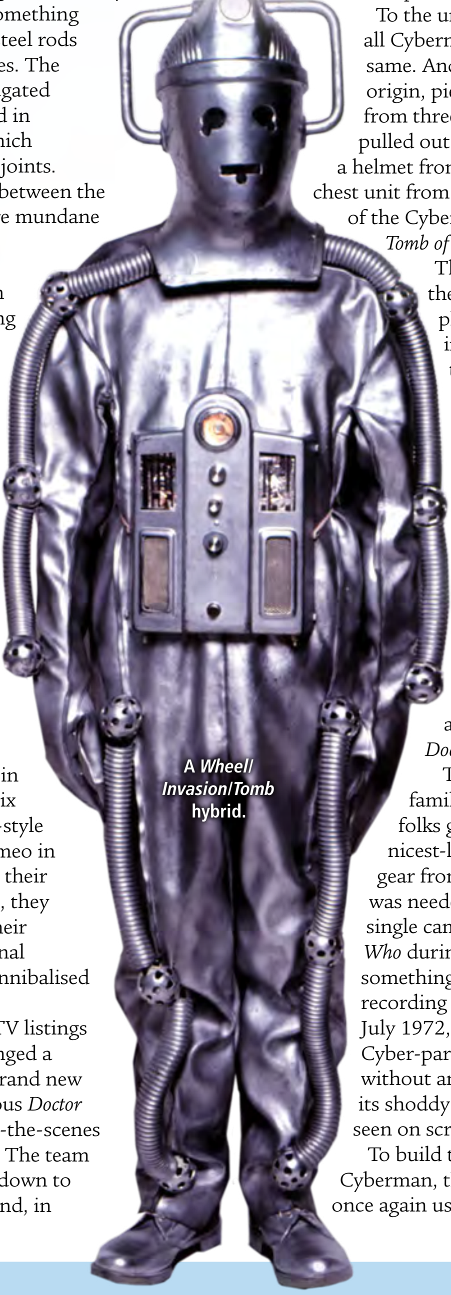
In 1968, a Cyberman is suited-up for *The Invasion*.

Bartlett retained the wetsuits from the emergency redesign in the previous story, but she wanted to devise something more interesting than the steel rods and awkward junction boxes. The more pleasing earlier corrugated pipes and balls were echoed in a new set of ribbed rods which connected to domes at the joints. It created a halfway house between the quirky design, and the more mundane technological one.

Sadly, the lessons of *The Wheel in Space* had not been learned and, when recording began on 6 September, the rigid rods broke easily from their connection points when the actors moved. Much time was wasted on location making running repairs to the costumes during an already fraught production.

After *The Invasion* finished its transmission in December 1968, the metallic creatures would not be seen again properly in *Doctor Who* for more than six years. An accurate *Invasion*-style Cyberman made a brief cameo in *The War Games* but, during their absence from the TV series, they began to take on a life of their own and mimic their fictional counterparts, becoming cannibalised hybrids.

Around April 1970 the TV listings magazine *Radio Times* arranged a photoshoot to produce a brand new selection of images of famous *Doctor Who* monsters for a behind-the-scenes piece the following month. The team organising the shoot went down to the BBC's costume stores and, in the corner devoted the Cybermen, all manner of relics from the previous decade were kept.



A *Wheel/Invasion/Tomb* hybrid.

To the untrained eye, all Cybermen might look much the same. And so, with no regard for their origin, pieces of Cyberman costume from three different stories were pulled out of mothballs. They were: a helmet from *The Wheel in Space*, a chest unit from *The Invasion*, and the suit of the Cyberman Controller from *The Tomb of the Cybermen*.

The shots taken that day were the first sharp, full-colour photos of any Cyberman but, ironically, it was not a design that had ever appeared in this form on screen.

The photos eventually entered the BBC Picture Library and became erroneously dated to 1967. They were mis-attributed to *The Tomb of the Cybermen* because of those distinctive pipes and balls. Despite not being 'canonical', these images have been reproduced time and again, even in 50th anniversary TV documentary *Doctor Who Revisited*.

This occurrence became a familiar one, as well-meaning folks grabbed the nearest or nicest-looking bits of Cyberman gear from the rack whenever one was needed. Even the monsters' single cameo appearance in *Doctor Who* during the Pertwee era was something of a hotchpotch. For the recording of *Carnival of Monsters* in July 1972, another combination of Cyber-parts was pulled together without any real thought, although its shoddy appearance was never fully seen on screen in the episode.

To build the solitary Pertwee-era Cyberman, the Controller's suit was once again used for the body, and it was ►

paired up with a head from *The Invasion*. As it was only to be seen fleetingly, very little effort was made in its preparation and the back plate of the helmet wasn't even fixed in place.

The costume was shot against a stock image and fed onto the miniscope prop via colour separation overlay (CSO). In the completed episode, the pipes on the shoulders can be glimpsed denoting the controller's body, and the detached back-plate becomes obvious as the creature turns away from the camera.

The following year, *Radio Times* was arranging another photoshoot, this time for a 10th anniversary *Doctor Who* issue, which was to be filled with specially commissioned new photos of companions and monsters. Once again the *Radio Times* staff found themselves in the costume stores, and another random collection of Cybermen components was extracted.

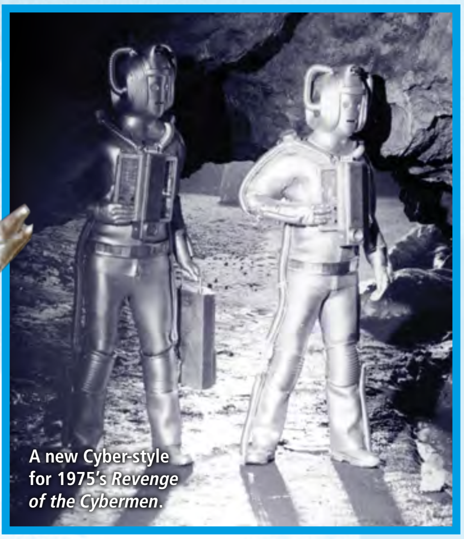
Two chest units, two pairs of Wellingtons, two suits and one helmet from *The Tomb of the Cybermen* were picked up. The Cybercontroller costume must have been at the front of the rack, as it was selected for a third time in as many years.

The photoshoot was conducted by Allan Ballard, a notable photographer who would go on to have a high profile career in music and fashion. For the Cybermen pictures, Ballard travelled to Norfolk with a small crew to meet Michael Craze and Anneke Wills. Two volunteers donned the Cybermen costumes and the group went out to Cley Beach and Stiffkey Marshes to pose for the pictures.

Numerous photos were taken, including the monsters pursuing the Doctor's companions across the marsh and along the shoreline in the evening sun, but sadly only one would make it into the magazine.

DOCTOR WHO
CYBERMAN
Based on the popular B.B.C. T.V. series

The Denys Fisher Cyberman doll – based on the 1973 *Radio Times* cover.



A new Cyber-style for 1975's *Revenge of the Cybermen*.

While these pictures are interesting, it was a different shot on the cover of that famous souvenir magazine which would have a lasting effect on Cyber-evolution.

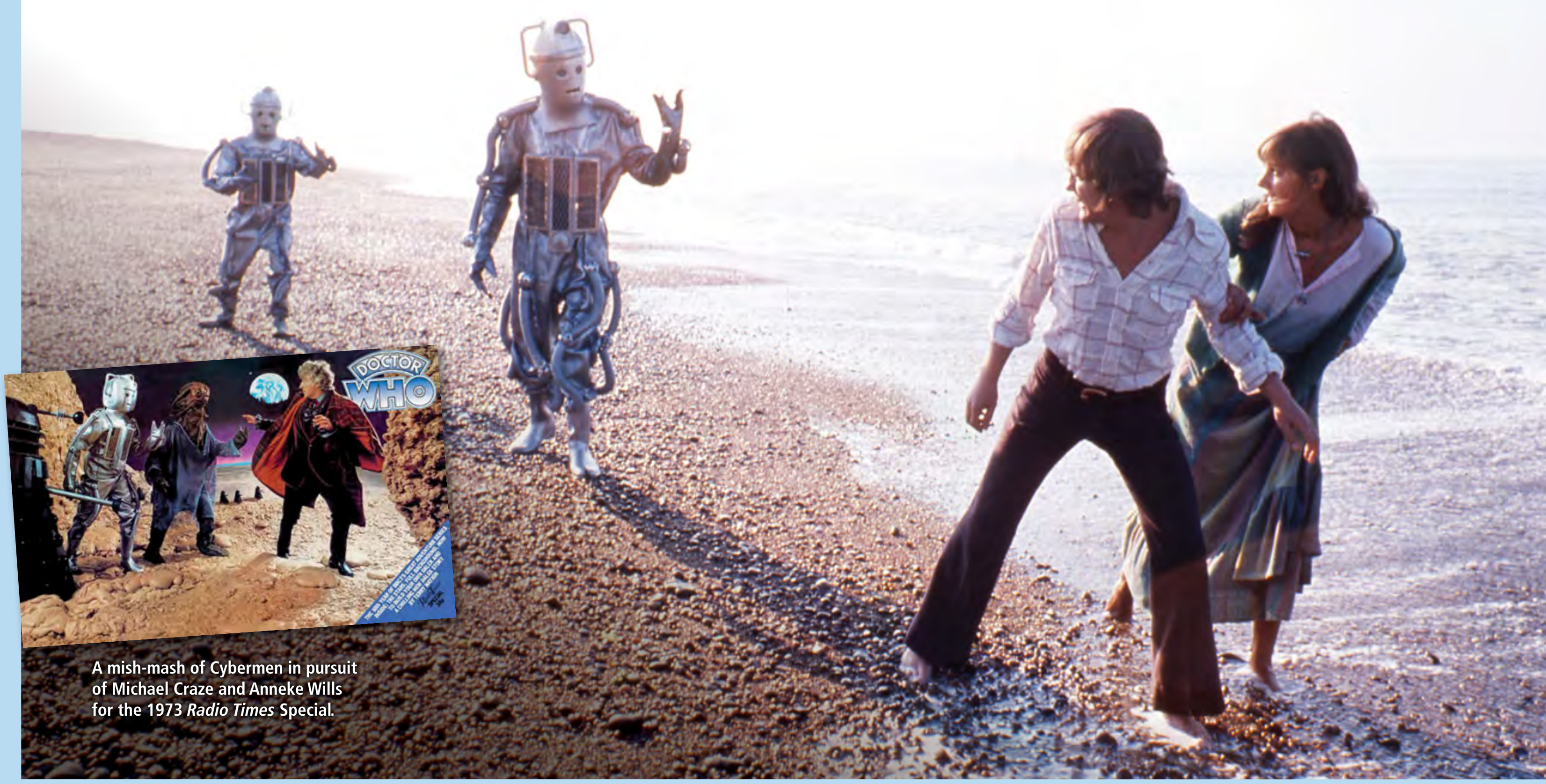
To accompany a Sea Devil and Dalek persuing Jon Pertwee, another new hybrid Cyberman was created. This time, a *Moonbase* suit was used, combined with an *Invasion* head. Ordinarily, the chest unit would have been held in place by loops of fabric under the costume but, on this occasion, loops of wire were strung over the shoulders and a cord was wrapped around the body.

A cobbled-together *Invasion*-style Cybermen may have joined Tom Baker when he was first presented to the press, but for a generation of children who had had seen no Cybermen on screen for years, circumstances would conspire to make the *Radio Times*' Special cover star the iconic design of these metallic monsters.

Only a year after the photos were taken, it was decided that the Cybermen should return. The costume designer assigned to the early Tom Baker story *Revenge of the Cybermen* was Prue Handley. Handley no doubt looked to previous costumes to see what had gone before – and the assemblage for the acclaimed *Radio Times* magazine cannot have been far from sight.

So, when the foes returned in *Revenge of the Cybermen*, their appearance owed everything to the hybrid created for the cover shoot. Despite intermediate TV stories featuring sleeker chest units and rigid connecting rods on their limbs, the monsters now harked back to the earlier appearance from 1967. The new generation of chest units bore more than just a passing resemblance to those from *The Moonbase*, they were the very same props. Without removing the photographic blow-ups, real circuits were stuck on top of the panels to create a more three-dimensional appearance. The large, flexible pipes reappeared along the arms and cylindrical nodes that were reminiscent of the balls.

The new costumes revealed the extent of the *Radio Times*' influence by incorporating wires over the shoulders connecting to the top of the chest unit, emulating the makeshift way of holding it in place during the cover shoot.



A mish-mash of Cybermen in pursuit of Michael Craze and Anneke Wills for the 1973 *Radio Times* Special.

A shinier look for the silver jubilee.

Handley had taken an accidental creation and made it canonical!

The influence of the off-screen hybrid Cybermen did not stop there. Just as photographs of the first controller mash-up from 1970 continue to be used decades later, so the 10th anniversary special image became well known.

When Denys Fisher produced a series of toys in 1977, children may have felt that their new acquisitions did not quite tally with the monsters' most recent appearance in *Revenge of the Cybermen*. The artwork on the box was strangely familiar though, as the Cyberman with its out-stretched arm on a rocky world was clearly copied from the *Radio Times* cover.

The toy itself bore the same tell-tale clues – the body was from *The Moonbase*, whereas the head was from *The Invasion*. The Denys Fisher figure even had the chest unit held on with straps around the midriff, further cementing the hybrid appearance in fans' consciousness.

When Weetabix launched its series of collectors' cards, the artists were given a number of images for reference. The pose of the Cyberman is very distinctive and has clearly been copied from aspects of the famous photos taken during location filming for *The Invasion*. The stride down the steps of St Paul's Cathedral may be unmistakable, but the detail is once again taken from the *Radio Times* hybrid. The particular mixture of parts is clear, and so are the straps over the shoulder holding on the chest unit. It is a testament to the high quality of the photos that the *Radio Times* produced that they were often the 'go-to' imagery for artists producing other licensed merchandise.

The final Cyber-redesign of the twentieth century was hindered by the same issues that all the designers had come up against before. Dinah Collin lead the revamp for *Earthshock* (1982) and she had begun with an ambitious idea to create a costume in which the distinction between the artificial suit and the actor was blurred.

The hope had been to create a creature whose wires and cables became seamlessly embedded in the human skin, but the constraints of time and money meant that a cheap compromised had to be found. A set of Mk 2C RAF flight suits provided the answer as they came with a network of pipes in the surface to pump cool air around the pilot's body. Worn backwards and sprayed silver, it created a level of detail which would have been too time-consuming to fabricate from scratch. The appearance was further enhanced by adding strips of string vest into the surface.

Having been directed to keep the original helmet shape, she turned to the freelance company Imagineering, where Richard Gregory employed the same techniques for resculpting as Trading Post had over a decade earlier. Starting with an existing cast, they recut and reshaped the head from *Revenge* until it looked more detailed and more menacing.

By starting with an earlier helmet they had again inherited, the underlying face shape which had been carried over from *The Moonbase*. The rather pleasing outcome was that the faces of the Cybermen in *Earthshock* still bore the lop-sided throat and chin first seen on the lunar surface in 1967.

> 'For the show's silver anniversary, the Cybermen were more shiny and metallic than ever before.'

These helmet designs incorporated a controversial new feature. It had been suggested that a transparent panel in the face might hint at the living creature inside. This was interpreted rather too literally in the implementation as it had never been the intention to clearly show the moving jaw of the actors inside.

Distinctive new chest units were cast in fibreglass and decorated with ammunition trays. These bullet-holders had a repeating symmetry which nicely adorned the panels at the front, back and on the abdomen. Padded, zip-back gloves were worn, with their cuffs folded inside to make them appear consistent with the new fashion of the day: Tecnica Moon Boots.

When the monsters appeared in *The Five Doctors*, two divisive aspects of the costume were amended. The transparent jaw was sprayed silver and less ostentatious lace-up fabric boots were worn, and this costume remained unchanged for *Attack of the Cybermen*.

Five years later, it was felt that the relevance of a silver adversary in the silver anniversary was too good an opportunity to miss, so the old foes were given an overhaul for their appearance in *Silver Nemesis*. While the same moulds were reused for the head and chest, the finish was completely different. Instead of spray paint, which has a diffuse finish, the fibreglass was chrome-plated and the Cybermen were more shiny and metallic than ever before.

The unit in the forehead was returned to the circular style of the 60s (although not illuminated) and the see-through jaw was revisited – but this time a dappled plastic provided a more obscured window.

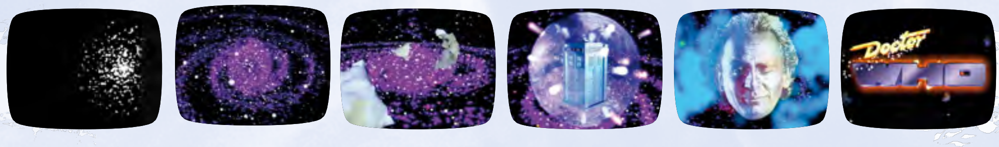
The chest unit no longer had a square bullet-tray at its centre, revealing the moulded pipes and detail which had always been present beneath. Either side, three new clear tubes emerged, and those that sprouted below the ear muffs were also changed to the clear type.

The gleaming upper half contrasted sharply with the new body design, which consisted of a plainer flight suit than before, painted in a dark silver-grey. To enhance the appearance, mesh was held over the suit during spraying to create a lattice texture in the surface. This echoed the patches of string vest which had gone before. In light of the lack of in-built pipes, cable junction boxes were added to the wrists and ankles, from which more clear plastic tubes were looped around the limbs. It returned a sense of symmetry to the wiring which had been lacking in the two previous iterations.

For the hands, cricket gloves were sprayed silver. Undoubtedly impressive in their size, but very incongruous to anyone who recognised them. Practical Dr Martens shoes were concealed beneath the flared out hem of the trouser legs.

The modifications made the new costumes simpler, yet distinctive with their contrasting styles of polished and dirtied down components. By retaining the same helmet shape, the 1988 Cybermen drew a direct link from the dawn of their creation. Fittingly for the anniversary celebration, the shape of the 1967 sculpt was still there, buried in the curves of the newer version.

When the Cybermen returned to the freshly revived *Doctor Who* in 2006, a new generation of designers was able to work with modern material, plus a little more time and creative freedom, in order to realise a concept which worked in the modern era. Already having undergone a few tweaks and another redesign in 2013, these popular adversaries will surely continue to change and develop in the coming years.



THE FACT OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

Silver Nemesis

The Cybermen returned for *Doctor Who*'s silver anniversary in 1988 – but they certainly weren't the only ones in pursuit of a very special prize...

FEATURE BY **DAVID BRYHER**

Doctor Who's 10th series had opened with three Doctors joining forces to defeat Omega. The show's 20th anniversary saw five Doctors teaming up to raid Rassilon's tomb. And, in 2013, its 50th anniversary would see *thirteen* Doctors band together to save Gallifrey and the lives of every Time Lord. *Doctor Who* is famous for its spectacular, high-stakes birthday parties.

But, in 1988, with the series having lost some of its popularity and shine, the 25th anniversary failed to make anything like the kind of splash *The Five Doctors* had made just five years before. *Silver Nemesis* almost feels apologetic, stuck in a position in the middle of its season (when it was meant to be the grand finale), turning up a few weeks after a Dalek story that felt like a much more fitting birthday bash.

Yes, *Silver Nemesis* namechecks those towering figures from Time Lord mythology, and yes, the fate of the whole universe hangs in the balance – but the production was given no extra time or money; the guest stars, while talented, were hardly household names; and the whole thing was compromised by problems plaguing the recording of another story. Everyone involved shows up and does their job well – and the result is great fun, with some intriguing hints of themes that would be developed in the following season, but… well, for a supposedly special episode, it's just not very special.

But never mind. Look beneath its shiny silver surface and there are some very interesting things hiding in this story's depths. Admittedly, a lot of them ended up on the cutting room floor, and others wouldn't pay off until the next season, but there's definitely more to *Silver Nemesis* than meets the eye…

Part One

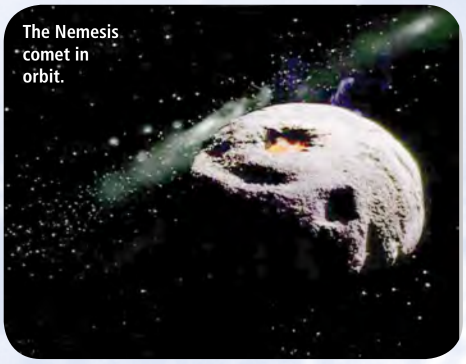
FIRST BROADCAST: 23 NOVEMBER 1988

In South America on 22 November 1988, a gramophone is playing stirring music…

■ We've got used to such on-screen captions in recent years, but the words 'South America 22nd November 1988' establishing the place and time are the first since the First Doctor era, when 'Paris' gave away our location in *The Reign of Terror: Guests of Madame Guillotine* (1964) and 'Roma' did the same job in *The Romans: All Roads Lead to Rome* (1965).

■ The music is *The Ride of the Valkyries (Act III)*, and the recording used was of a performance by the London Symphony Orchestra released on the 1983 album *Classics for Pleasure*. The piece of music is part of *Die Walküre (The Valkyrie)* by Richard Wagner, which itself is the second part of Wagner's *Der Ring des Nibelungen* – which we'll return to later.

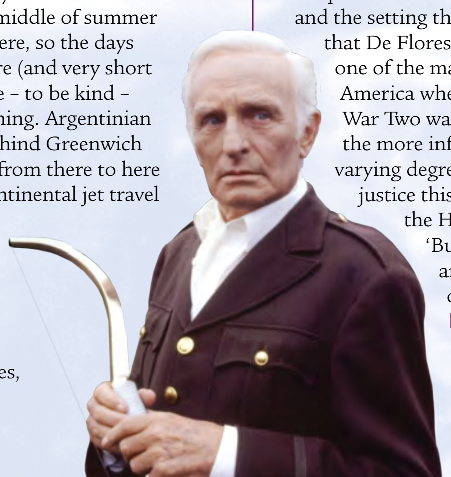
■ Minor point, but… let's assume that this scene is set in Argentina (a popular holiday spot for Nazi war criminals – see below). We don't know precisely what time of day it is: November is almost slap-bang in the middle of summer in the southern hemisphere, so the days would be long down there (and very short up here), but let's assume – to be kind – that it's early in the morning. Argentinian time runs three hours behind Greenwich Mean Time, and a flight from there to here takes 15 hours. (Transcontinental jet travel times haven't changed appreciably since the 1980s. If anything, they've got longer, but let's not get into that.) It is therefore *just about* conceivable that De Flores, on 22 November, could confirm the location and time of the Nemesis comet's arrival during Argentinian daylight hours and somehow gather all his men, organise a flight (when it wasn't exactly easy for Nazi fugitives to just wander from country to country, even if – as suggested here – they have their own aircraft), and arrive in daylight hours in Windsor the very next day. This wasn't even an issue in the first draft of the script, where the comet crashlands before De Flores has even left South America.


The Nemesis comet in orbit.

In the offices of 'paramilitary' De Flores (Anton Diffring), a message flashes on a computer screen: *Landing Location, Windsor, Grid Ref: 74W 32N, November 23 1988*. His right-hand man Karl (Metin Yenal) gives him the wonderful news.

■ It's quite obvious from the Wagner, the accents and the setting that we are meant to assume that De Flores is a Nazi war criminal, one of the many who escaped to South America when it became clear World War Two wasn't going their way. Some of the more infamous criminals who, with varying degrees of success, tried to evade justice this way included architect of the Holocaust Adolf Eichmann, 'Butcher of Lyon' Klaus Barbie, and Auschwitz-based 'Angel of Death' Josef Mengele.

■ In *Industrial Action*, the making-of documentary included on the DVD of this ►



"Doctor who? Have you never wondered where he came from, who he is?"

ESSENTIAL INFO

Kevin Clarke.

■ As part of his hunt for new writers on the show, *Doctor Who*'s script editor Andrew Cartmel read a pilot script by Kevin Clarke for a series called *The Score*. Although they tried to arrange a meeting, months passed (during which Clarke wrote episodes of ITV's bobbies-on-the-beat drama *The Bill*) before Clarke got in touch and tried to get an idea off the ground. He and Cartmel knocked around some ideas before, in late September 1987, Cartmel offered him a three-episode slot in the following year's series. More than that, Cartmel proposed that he write a story to celebrate *Doctor Who*'s 25th anniversary on 23 November 1988.

■ As *Silver Nemesis* was intended to celebrate such a momentous occasion, producer John Nathan-Turner approached BBC1 Controller Jonathan Powell to ask for more money in the story's budget. His request was refused.

■ At his first meeting about the story, Clarke offered a rather grand idea: that the Doctor is 'God', or at least a supernatural being with god-like powers. While Nathan-Turner vetoed this, Clarke's proposal tied in neatly with some ideas Cartmel was brewing regarding the Doctor's darkest secrets (see *The best-laid Masterplans* box-out for more on this).

■ Clarke threw some more elements into the pot: jazz music, the Doctor's identity, a strange meteor crashing to Earth… He even asked if he could use the Daleks, but was informed that they were already lined up in the same season's *Remembrance of the Daleks* (1988). Cartmel and Clarke together firmed up the story, introducing the concept of the Nemesis, and Nathan-Turner suggested the inclusion of the Cybermen, feeling that silver monsters were appropriate for the silver anniversary.

■ In October 1987, Clarke was commissioned to write the story – then titled *The Harbinger*. This was changed to *Nemesis*, before Nathan-Turner finally changed it to *Silver Nemesis*, to emphasise the story's position as the anniversary celebration.

■ The readthroughs and rehearsals for *Silver Nemesis* were impacted by the production dramas suffered by *The Greatest Show in the Galaxy* (1988-89), which had been disrupted by an asbestos scare at the BBC's Elstree Studios. Sylvester McCoy and Sophie Aldred were unavailable for early readthroughs, and the lack of rehearsal time contributed to difficulty further down the line. The scripts massively overran their allotted times, a fact that only became clear during production and which led to a large number of edits.

■ Some of this cut material was edited into the version of the story released on VHS. Even more material is included as an extra feature on the story's DVD, and we'll draw your attention to much of it here. (The episodes featured on the DVD are those broadcast on TV, without any of the extra material.)

■ The production team was shadowed by a documentary team, lead by writer/presenter Eric Luskin, which was recording *The Making of Doctor Who* for US audiences. This programme, produced by the New Jersey Network (a public television network) and Lionheart (the BBC's distributors in the US), was originally meant to document the production of *The Greatest Show in the Galaxy*, but that story's difficulties saw it transferred to *Silver Nemesis* instead. Intended as a pledge-week special for US public TV stations, *The Making of Doctor Who* was never broadcast in the UK, despite the best efforts of John Nathan-Turner. The documentary was included on the UK VHS release of the story.

Behind the scenes on *The Making of Doctor Who*.

■ The original intention was that *Silver Nemesis* would be broadcast as the final story in the season (still starting on 23 November 1988), but the BBC's coverage of that year's Olympic Games pushed back the series' début and so the running order of stories had to be rearranged. If you keep your eyes peeled, you can spot a tiny continuity mistake that arises from this new running order.

◄ story, script editor Andrew Cartmel explains that De Flores' name is a pseudonym. "He would have been a war criminal on the run," Cartmel explains, "and he would have changed his name when he got to South America." This idea is supported by the novelisation of the story, which introduces this character rather ambiguously as 'the man known as Herr De Flores'.

■ Writer Kevin Clarke peppered the scripts with a few theatrical in-jokes, and De Flores' name was one of them – he was named after a character in the Jacobean tragedy *The Changeling*, written by Thomas Middleton and William Rowley and first performed in 1622.

■ At the behest of producer John Nathan-Turner, De Flores and his men were referred to as 'paramilitaries' in the script and never explicitly called 'Nazis' on screen. Nathan-Turner was keen not to cause offence to any viewers – especially, perhaps, those in Germany. German TV channel RTL-Plus would go on to broadcast *Doctor Who* in 1989, and at the time of *Silver Nemesis*' broadcast BBC Enterprises was trying to sell *Doctor Who* to as many television stations across Europe as possible.

■ *Silver Nemesis* would not be aired in Germany until 1990, but that doesn't mean the UK was the first country to enjoy the story in its entirety. Television New Zealand broadcast a stitched-together version of all three episodes on Friday 25 November 1988.

■ Anton Diffring had enjoyed a long career of playing German bad guys in movies such as *The Colditz Story* (1955) and *Where Eagles Dare* (1966). At this late stage in his life (he died the following year, and he required oxygen on the set of this story to aid his breathing), he had grown tired of playing evil Nazis and, as he explains in the US TV documentary *The Making of Doctor Who: Silver Nemesis*, he had "never seen *Doctor Who*… I was never interested in that sort of thing". He finally agreed to appear, he explains, because "really, I wanted to see a bit of Wimbledon", as the tennis tournament was taking place at the same time the story was recorded.

■ '74W 32N' would seem to be somewhere in the North Atlantic Ocean, far off the coast of South Carolina. Perhaps De Flores' computer system is using some sort of cunning paramilitary code.

In 1638, Lady Peinforte (Fiona Walker) and her assistant Richard (Gerard Murphy) practice archery in the garden of her home. She treats a prized silver arrow with care. Inside the house, a nameless mathematician (Leslie French) beavers away at his work.

Lady Peinforte plots, while Richard prays.

■ One of Fiona Walker's earliest TV acting jobs was as Kala in *The Keys of Marinus* (1964), way back in the first season of *Doctor Who*. Billie Whitelaw, Anna Massey, Penelope Wilton (who later starred as Harriet Jones in *World War Three*/*Aliens of London* (2005), *The Christmas Invasion* (2005) and *The Stolen Earth* (2008)) and Sarah Badel all turned down the role of Peinforte before Walker was approached.

■ The nameless mathematician was played by Leslie French, who – as noted by Chris Clough in *Industrial Action*, the making-of documentary featured on this story's DVD – was at one time under consideration for the role of the First Doctor.

■ In his earliest drafts, Clarke wrote Richard and Lady Peinforte's dialogue in iambic pentameter to echo the dialogue of the Jacobean theatre from which he drew inspiration, but Nathan-Turner nixed this idea.

De Flores gathers his soldiers. He makes a rousing speech, raising his glass in a toast to the Fourth Reich. He takes a silver bow from a display case and he and his men prepare to depart…

■ The German word 'reich' can be translated as 'empire' or 'government'. In German history, the First Reich was the Holy Roman Empire which, until the early nineteenth century, ruled over territory that would later become the modern Germany. The Second Reich was the German Empire, formed in 1871 and disassembled in the aftermath of World War One in 1918. In the 1930s, when the Nazi party referred to their rule using the phrase 'the Third Reich', the word started to gather rather more threatening connotations. After the war, if someone walked around planning a 'Fourth Reich', you'd know they were Nazis and definitely up to no good – no matter what John Nathan-Turner said.

■ An extended version of this scene appears among the extras on the DVD, and was edited into the VHS release: "Fifty years ago," De Flores says, "I stood at the side of the Führer [Nazi leader Adolf Hitler] himself when he ordered the first giant step to greatness, just as now the moment approaches for the second and final one. It will be decisive, for this time, this time we must not fail."

A comet flies through space. Through a window on its surface, we glimpse the face of a statue…

■ In the novelisation, the comet is described as being 'propelled by four small rockets fixed to a kind of sled at its base', and the whole arrangement is later clearly referred to as a 'rocket sled'. This helps make sense of the Cybermen's later mention of a 'rocket sled' on screen, even though the televised version doesn't make clear what this might be.

The mathematician explains to Peinforte that "the comet Nemesis will circle the heavens once every 25 years… until finally it once again strikes the Earth at the point from which it originally departed – in the meadow outside… On the 23rd day of November in the year of Our Lord nineteen hundred and eighty-eight…"

■ Lines cut from the mathematician's dialogue are included in the DVD extras: "I understand these celestial mechanics," he says. "My equations will have astounding implications. I can do anything! I shall build a flying machine. Think of that my lady, human beings flying about like birds!" In the broadcast version, the next 1638 scene opens with the mathematician saying, "I shall build a flying machine…"

■ In 1752, we stopped using the Julian calendar and switched to the Gregorian calendar instead – and in doing so, we 'lost' 10 days. No doubt the mathematician, following clues apparently left by the Doctor (see below), has factored that into this calculations.

Ace and the Doctor dry off after an unexpected swim.

Back in 1988, the Doctor (Sylvester McCoy) and his companion Ace (Sophie Aldred) are sitting in an unseasonably warm and sunny garden, enjoying a performance by a jazz musician (Courtney Pine). From a nearby table, two suspicious men (John Ould and Dave Ould) wearing silver headphones watch on…

■ The summery nature of the outdoor scenes could not be avoided, given that the story was recorded in late June and early July. At least Kevin Clarke acknowledges this peculiarity in the novelisation, mentioning 'the rare appearance of the sun in England on a late summer's day' in this scene. (Although 'late summer' is a bit of a stretch for 23 November.)

■ This scene in particular was recorded on the final day of location work – Tuesday 5 July 1988 – at Black Jack's Mill Restaurant in Harefield. Courtney Pine (a long-time fan of the series who described his role as "a dream come true") performed music that he had composed specially for the programme.

■ In an extended version of this scene included on the DVD, the Doctor laments the "audio-phonic laser phase" that jazz music is about to enter, saying, "I complained to Louis Armstrong [a jazz musician famous for classic songs including *Mack the Knife* (1956) and *What a Wonderful World* (1967)] about the future of jazz, but he just said, 'Music will survive, yeah!' – and he was right. He knew better than anyone that you can't play around with the basic principles of time. Time will tell."

■ The suspicious men are referred to as 'Walkmen' in the scripts. The Ould brothers had been heavyweight

'Sylvester McCoy had flu, so stunt arranger Paul Heasman took his place for the plunge into the water.'

boxers for a while, and Dave had also appeared in hit gangster film *The Long Good Friday* (1980).

Ace reads in the sports pages of the *Daily Mirror* that "Charlton's picked up three points".
■ We know from *The Happiness Patrol* (1988), in which we learn that she wears a Charlton Athletic badge on her jacket, that Ace is a supporter of this football team.

The Doctor's enjoyment is interrupted by an alarm from his fob watch. It's a reminder of something, but he's forgotten what it might be for.
■ In the script, the Doctor used a normal watch, but Nathan-Turner thought this wasn't 'sci-fi' enough, so this prop was built by visual effects assistant Mike Tucker using the face from a hi-tech digital watch.

As the Doctor and Ace head back to the TARDIS, they are fired on by the Walkmen. They dodge the gunfire and tumble into a river.
■ Sylvester McCoy had flu during recording, so stunt arranger Paul Heasman took his place for the plunge into the water. Sophie Aldred performed the stunt herself, wearing a wetsuit under her costume.

Having evaded their would-be assassins, the Doctor and Ace regroup at the TARDIS. The Doctor emerges carrying Ace's new tape deck. He is still worried about the reminder from his watch: he's given it a "terminal" rating, which "means some planet somewhere faces imminent destruction". He feeds data from the watch into the tape deck and it projects a holographic image – of the Earth. The Doctor sheepishly admits he's known the Earth has been in danger since 23 November 1638…
■ The Doctor says that he built this tape deck "to replace the one that was destroyed by the Daleks" – a reference to events in *Remembrance of the Daleks* (1988), when Ace faced off against the Doctor's mortal enemies in the classrooms of Coal Hill School.
■ The tape deck prop was constructed by Mike Tucker, who had hoped to incorporate Zygon 'suckers' into the design. (The Zygons first appeared in the Fourth Doctor story *Terror of the Zygons* (1975), and most recently returned in *The Zygon Invasion/The Zygon Inversion* (2015).) In the final version, these are replaced by two metallic speaker-like circles – but the original prop, with suckers intact, can be seen in a photo in the *Doctor Who* art-and-design book *Impossible Worlds* (2015), written by Tucker and Stephen Nicholas.
■ In the first draft of the script, this scene took place inside the TARDIS. With the decision to record the entire story on location, the scene was moved to the riverbank, with Ace's tape deck taking the place of the TARDIS scanner.
■ A short jokey sequence involving the Doctor shooing a duck out of the TARDIS was recorded for use in BBC1's *The Noel Edmonds Saturday Roadshow*, which was planning a wheeze involving the legend of a duck that haunted various BBC programmes. The scene was never intended for broadcast in *Doctor Who*, but was edited into the VHS release of the story, and is included in the extras on the DVD.

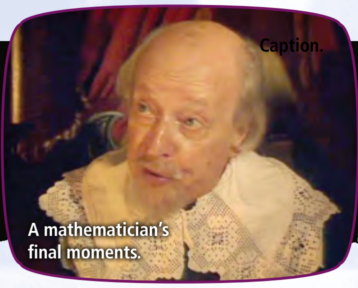
Lady Peinforte and Richard make their preparations for departure, adding a final ingredient to their magic potions – blood from the murdered mathematician. Having swallowed the vile tinctures, colourful lights swirl and a vortex of energy consumes them. They are flung forward in time to 1988, arriving in Peinforte's home – which is now a tea shop.
■ Does Lady Peinforte really use a magic potion to travel through time? (See *Could it Be Magic?* box-out on page 52.)
■ In the first draft of the scripts, Lady Peinforte's home has been turned into pub, and this is later revised to a burger joint – named as the Princess of Wales Burger Bar in the novelisation, where we're told it's on Windsor High Street.

The TARDIS arrives in a storeroom at Windsor Palace, where the Doctor tells Ace to look for a silver bow.
■ John Nathan-Turner was unable to secure the real Windsor Castle as a filming location, so Arundel Castle in West Sussex was used for scenes set in the royal residence and its grounds. This scene, for example, was filmed in Arundel's vault.
■ When Nathan-Turner wrote to Buckingham Palace's press secretary to ask about filming at Windsor Castle, he also dropped a note to Prince Edward, asking him if he'd be interested in making a cameo appearance in the story. The prince turned down the opportunity – and the fee of £50.
■ This scene appears in a slightly extended form as a DVD extra. "Do I have to remind you the safety of the world is at stake?" the Doctor chides Ace.

In the tea shop, Peinforte's arrow starts to glow – and on a patch of wasteland not far away, the comet crashes to Earth.
■ Director Chris Clough was all set to record the crash-site scenes at a disused power station on the North Acton Industrial Estate (a location used by James Cameron when filming 1986's *Aliens*), but this plan fell through. Production Manager Gary Downie found another disused power station, this one near Kingston upon Thames – but the site needed decontamination, which would have cost £30,000. Finally, Downie approached British Gas, and the company pointed him to its site at the East Greenwich Gas Works, near the Blackwall Tunnel, which stood in for the wasteland crash site and the warehouse seen in the final confrontation between the Doctor and his enemies in Part Three. The gas works, and the entire area around it, was utterly transformed in the 1990s, and the distinctive curved warehouse was demolished. The Millennium Dome (now The O2) was placed at the heart of this redevelopment, which also saw the construction of new housing, along with a cinema, retail park, tube station and the David Beckham Academy. Only one row of original housing stock remains – and you can glimpse it through the window of De Flores' van as he drives towards the crash site in this episode. (And if you want a closer look, the street is featured in the video for Blur's 1994 hit *Parklife*.)

Beneath Windsor Castle, the Doctor and Ace hear the impact. The Doctor knows that it's ►

"The Fourth Reich!"



Caption.

A mathematician's final moments.

Free blowing in November.

DAILY Mirror
PRIZE CALORIE QUIZ
ETEOR
APPROACHES ENGLAND

Ace misses the headline news story!

◄ the return of the comet Nemesis. Ace finds an empty display case which once contained the Bow of Nemesis.

■ At one point during this scene, the Doctor wears a fez – many years before Matt Smith's Eleventh Doctor developed an obsession with them. He also holds something that looks like it might be a mop (the Eleventh Doctor sported a mop/fez combo in *The Pandorica Opens/The Big Bang* (2010)), but it seems to be made of some sort of gold thread, so is likely to be something far more ornamental than that.

The police arrive, approaching Lady Peinforte's precious comet. Her ladyship throws a chair through the window and sets off to claim her prize...

■ This scene is included in an extended form on the DVD. As Peinforte watches the police close in on the comet, she cries, "Am I to remain a prisoner in my own house, while world dominion awaits beyond the door? I would have married if I'd wanted that!"

■ Peinforte's chair-chucking outburst seems to be a remnant of some detail from an earlier draft of the script. In his 2005 memoir *Script Doctor*, Andrew Cartmel explains, "Our intention had been that the sixteenth-century sorceress was thwarted by a mundane twentieth-century lock, so she resorted to direct action."

The Doctor and Ace travel back to Lady Peinforte's time, to pay a visit to her house. The Doctor clearly knows Lady Peinforte of old. He explains that she made a statue of herself, holding a bow and arrow, from a piece of silver metal that fell from the sky. They find the dead mathematician, see his calculations, and surmise that Peinforte has travelled to 1988.

De Flores checks his life insurance.

■ The Doctor finds a chess set in Peinforte's home. "This game is going rather badly," he mutters. We don't know it yet, but we will later learn that the Doctor recognises this as a sign of Fenric's interference in his adventures. In *The Curse of Fenric* (1989), when the Doctor confronts the ancient being, he reveals that he has been aware of Fenric's manipulation of his and Ace's lives for some time: "Do you think I didn't know? The chess set in Lady Peinforte's study? I knew."

■ In a scene added in a later rewrite and cut from the final edit, but included in the DVD extras, the Doctor makes another visit to Lady Peinforte's home and notices that "someone's moved the chess pieces" – so perhaps Fenric was nipping in and out, in between the Doctor's visits, in an attempt to spook his enemy.

■ This second visit also leaves some intriguing hints about the Doctor's manipulation of the events leading up to this story. There's a strong suggestion that the Doctor gave the mathematician some hints that helped him complete his calculations – the Doctor picks up a note, in what could be the Doctor's handwriting (it's hard to make out, but it seems similar to the Gallifreyan writing developed for the show in recent years), and burns it in the fire.

■ In the first draft of the script, the Doctor says that it's "a matter of months since Susan and I left here", suggesting that Peinforte's first meeting with the Time Lord was with the First Doctor and his granddaughter. Some dialogue from Peinforte and Richard referring to the Doctor's changed appearance was cut for timing reasons.

The Doctor explains that the silver metal was "a living metal, validium... with just one purpose – destruction".

■ In early versions of the script, the metal was named 'makarianite'.

In the meadow, nozzles emerge from the ground and spit out a gas that kills the policeman. One officer tries to escape, but the battery on his car has gone flat.

■ We can assume that the flat battery here is related to the power fluctuations noted by the Doctor in the storeroom at Windsor Castle: although it's never explicitly stated in this story, we know that Cybermen are able to draw electricity from local energy grids to power their own technology – as most recently seen in *Closing Time* (2011).

■ During pre-production, Mike Tucker designed a new Cybermat (the Cybermen's robotic 'pets', first seen in *The Tomb of the Cybermen* (1967)) and suggested it could be used to attack the policemen, instead of the poison gas. But Cartmel wasn't a fan of the cybernetic critters, so the idea went unused.

■ This sequence appears in an extended form on the DVD, with De Flores and Karl watching the policemen gather around the Nemesis. "Nemesis has come to Earth on that piece of ground," says De Flores. "In the new era, all this will be a shrine." He then lectures his men: "You young people, always in such a hurry. Well, we were the same." He decides they will retire to a hotel to relax, while the police effectively guard the Nemesis for him. The extended scene continues with the policemen trying to get their walkie-talkies to work – more evidence of the Cybermen draining power for their own uses. Then, we see a shot of the Walkmen, one of whom puts a fresh tape in his personal stereo. A Cyberman's shadow falls across them, and blue energy crackles to their headphones – this is presumably how they receive new orders.

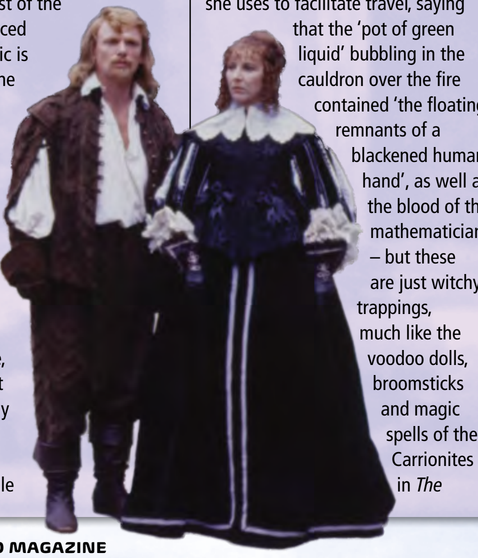
A guide leads a gaggle of tourists around Windsor Castle, just as the TARDIS materialises.

■ The group of tourists is comprised of various members of the production team, who were gathered together as a bit of a 'last hurrah' to celebrate what was expected to be one of John Nathan-Turner's final *Doctor Who* stories. Among the tourists were Fiona Cumming (former

COULD IT BE MAGIC?

Although there are living creatures in the *Doctor Who* universe who are naturally able to travel unaided through time – including the spiders in *Planet of the Spiders* (1974), and the Weeping Angels (as first seen in *Blink* (2007)) – this is the only time we've seen anyone apparently use magic to do so. The series' stance on magic is probably best summed up by the Third Doctor's sniffy opinion in *The Dæmons* (1971), in which the rest of the world is convinced that black magic is at the root of the wickedness befalling Devil's End, while the Doctor – basically reworking the 'law' of science-fiction writer Arthur C Clarke, which says that "any sufficiently advanced technology is indistinguishable from magic" – is convinced (rightly) that "the magical traditions are just remnants of [the Dæmons'] advanced science". So, as far as *Doctor Who* is concerned, magic isn't real. Except in *Silver Nemesis*. Maybe. There is no attempt made to explain how Peinforte's magical time travel works; we are expected to take it at face value that this is just something she is able to do.

The novelisation offers some gruesome details about the potion she uses to facilitate travel, saying that the 'pot of green liquid' bubbling in the cauldron over the fire contained 'the floating remnants of a blackened human hand', as well as the blood of the mathematician – but these are just witchy trappings, much like the voodoo dolls, broomsticks and magic spells of the Carrionites in *The Shakespeare Code* (2007). If Peinforte herself believes it's anything other than magic that drives her time travel, she's not giving anything away – but there could be another explanation. In *The Curse of Fenric* (1989), we will find out that the evil lifeform Fenric has perhaps manipulated some of the events of this story; we will also learn that Fenric was responsible for Ace crossing paths with the Doctor for the first time. In Ace's début story *Dragonfire* (1987), she claims to have been transported to Iceworld by a time storm that was whipped up when an experiment with some homemade explosives got out of hand. But Fenric will later reveal that he was responsible for the time storm, which he used to ensure that she and the Doctor would meet. It's not a huge leap, then, to suppose that Fenric also transported Lady Peinforte and Richard through time, so that this confrontation with the Doctor could unfold. That said, the Doctor reckons that Peinforte used the power of the validium arrow, combined with some "basic, rudimentary" knowledge of time travel, to get to 1988. He even concedes that it was "black magic, mostly". But if he is already starting to get an inkling that Fenric is involved, maybe he is playing along so as not to raise his enemy's suspicions?



The Doctor and Ace – oblivious to the owner of Windsor Castle in the background!

‘JN-T dropped a note to Prince Edward asking if he’d be interested in making a cameo appearance in the story.’

assistant floor manager and production assistant, and director of *Castrovalva* (1982), *Snakedance* (1983), *Enlightenment* (1983) and *Planet of Fire* (1984)) and her husband, PA Ian Fraser; Andrew Morgan (director of *Time and the Rani* (1987) and *Remembrance of the Daleks* (1988)); Peter Moffatt (director of *State of Decay* (1980), *The Visitation* (1982), *Mawdryn Undead* (1983), *The Five Doctors* (1983), *The Twin Dilemma* (1984) and *The Two Doctors* (1985)); former PA Kathleen Bidmead; Graeme Curry, writer of *The Happiness Patrol* (1988); and *Silver Nemesis* writer, Kevin Clarke. Perhaps the most recognisable face was that of Nicholas Courtney, who had played UNIT head honcho Brigadier Alistair Gordon Lethbridge-Stewart since *The Web of Fear* (1968) (where he was only a colonel, but let’s not get technical) – he’s the one in the flat cap. He’s a bit blink-and-you’ll-miss-it, but an extended version of this scene included on the DVD gives a better glimpse. The tour guide himself was played by Vere Lorrimer, former producer (and oftentimes director) of BBC1 science-fiction drama *Blake’s 7*. Stephen Wyatt, writer of *Paradise Towers* (1987) and *The Greatest Show in the Galaxy* (1988-89), and Anthony Ainley, who had starred as the Doctor’s arch-enemy the Master since *Logopolis* (1981), were set to take part but were absent on the day (though, in *Script Doctor*, Cartmel recalls Wyatt being there).

The Doctor and Ace sneak off into the Royal apartments, where they spot Queen Elizabeth II!

■ We can assume that this is where Prince Edward would have had his cameo. Instead, professional lookalike Mary Reynolds (who still works as a Queen Elizabeth lookalike) stepped in to walk the corgis.

The Doctor chases after the Queen, planning to ask for her help, but he’s stopped by a stern security guard.

Sophie Aldred poses for the painting seen in a deleted scene.

■ This whole capture-and-escape sequence is included in an extended form on the DVD. First of all, the Doctor hypnotises the security guards to escape – but, as he points out, “the only trouble is, it doesn’t last long”. (Time Lords seem to have a knack for hypnosis. The Doctor first used it in *The War Machines* (1966), and the Master’s powers of hypnosis seemed to be even stronger, as seen first in *Terror of the Autons* (1971).) The security guards chase the Doctor and Ace through the crowd of tourists and then around the castle. As they run, Ace finds a portrait of herself dressed as a very fancy lady indeed (this was a statue of Ace in the first draft of the script), and the Doctor explains that, though the painting is 200 years old, Ace has yet to sit for the portrait in her own personal timeline.

And Lady Peinforte readies herself for a rematch with “the nameless Doctor”, De Flores and his men arrive at the comet’s crash site. He places the bow on top of the comet and it starts to break apart – but he needs the arrow for the Nemesis statue to reach full power.

■ De Flores’ final journey to the crash site appears in an extended form on the DVD. As well as new shots of their arrival as the site itself, there is a short scene prior to this where Karl parks the van and asks De Flores, “Shall I let the men walk around a little?” – but hard-hearted De Flores says no.

The TARDIS materialises at the crash site, and the paramilitaries turn their guns on the Doctor and Ace. The Doctor explains that validium needs to reach “critical mass” to become active – and, adds De Flores, with the whole statue, a person would “have the power of life and death… over any planet in existence”. They threaten to shoot Ace if the Doctor won’t tell them where the arrow is – but just then, a spaceship zooms overhead and lands nearby. The doors on the spacecraft open, and the Cybermen march out!

■ In the script, the Cybermen’s spacecraft was invisible, and it was its sudden manifestation that startled the paramilitaries and so saved Ace’s life.

■ These are a slightly redesigned version of the Cybermen first seen in *Earthshock* (1982). Most noticeably, their helmets and chest units are sprayed in a reflective silver paint – but early in recording, it was decided that this looked more ‘gold’ than ‘silver’, so they had to be resprayed. The suits, too, were coated with spray paint, which caused headaches for costume designer Richard Croft. Speaking on *The Making of Doctor Who*, he said the new Cybermen made him feel “depressed”. “They are having little teething problems,” he continued. “We got them all out yesterday, and it was decided that perhaps they might be a different shade of silver, so we had to spray them all again. And they’re now so clagged with paint, we’ve got a new problem, which is cyber-crutch – they’re breaking on the crutches because they’re so stiff with paint. We just have to patch them up and hope for the best.”

■ The rescheduling of this story due to the Olympics (see *Essential Info*, page 49) causes the slightest of continuity slip-ups here. In the closing shots, you can clearly see the spiral-shaped earring that Ace will be given in the next story, *The Greatest Show in the Galaxy*. Some lines cut from Part Three’s script would have seen Ace make clear reference to the gold earring being a gift from the Psychic Circus’ Flowerchild, and suggesting that she could crush it up and use it as a weapon against the Cybermen. ►

Part Two

FIRST BROADCAST: 30 NOVEMBER 1988

The Cybermen open fire on the paramilitaries, and Lady Peinforte joins in, loosing an arrow into the fray. It lands in the chest unit of a Cybermen, and he dies in a shower of sparks. A second arrow pierces the ground near De Flores. He examines its tip, which is made of gold, and deduces the Cybermen's fatal weakness…

■ The Cybermen's susceptibility to gold – a non-corrosive metal that can clog up their respiratory systems – was established in *Revenge of the Cybermen* (1975). But earlier stories show that they had other weaknesses: radiation (*The Tenth Planet* (1966)) and solvents (*The Moonbase* (1967)). In *Silver Nemesis*, though, the Doctor says that gold is "the only substance to which they're vulnerable", suggesting that the Cybermen have engineered out these other failings.

Terrified by what is unfolding around him, Richard prays to God, promising to live a better life.

■ "I will return to Briggs his money," he says – which is a sneaky in-joke from Kevin Clarke, referencing Ian Briggs, the writer of *Dragonfire* and *The Curse of Fenric.*

The Doctor and Ace dash through the battle to examine the crashed comet.

■ This scene is included in an extended form on the DVD, in which we see the Doctor scribbling calculations as the battle rages.

The Doctor swipes the bow, and he and Ace run off in the TARDIS. Peinforte shoots an arrow which stabs into in the TARDIS' door just before it dematerialises. Karl grabs the case that held the bow, not realising that it's empty, and De Flores and his men withdraw. When the Cyber Leader (David Banks) learns that one of his troops has been killed with a gold-tipped arrow, he realises that Lady Peinforte is involved. The Cybermen take the comet to a nearby warehouse and cut the statue free.

■ If Peinforte has had previous dealings with the Doctor, and the Cybermen have been doing their research on the Nemesis, there's no real reason to be surprised by the Cyber Leader's knowledge of her preferred method of killing. Later, we find out that De Flores is aware of Lady Peinforte's identity too – but again, he likely would have thoroughly researched the history of the Nemesis statue in pursuit of its power.

■ David Banks returns to play the Cyber Leader for the fourth and final time, after *Earthshock*, *The Five Doctors* and *Attack of the Cybermen* (1985).

Two skinheads (Chris Chering and Symond Lawes) clock Lady Peinforte and Richard wandering down the street in Windsor, and decide to follow them. They confront Peinforte and her servant, demanding money – but they don't realise who they're messing with…

'Social workers' versus skinheads.

> **'In his early drafts, Kevin Clarke wrote Richard and Lady Peinforte's dialogue in iambic pentameter.'**

■ Chris Chering has played skinheads, thugs and ne'er-do-wells in a number of TV shows and films, including BBC1 hospital drama *Casualty*, John Cleese comedy *A Fish Called Wanda* (1988), and the Eric Idle and Robbie Coltrane movie *Nuns on the Run* (1990), which also starred Camille Coduri (Rose Tyler's mum Jackie).

■ Kevin Clarke appears as a pedestrian in the Windsor High Street scenes.

The Cybermen's ship glides over the treetops near Windsor.

■ A helicopter was used to give the illusion of something rustling the treetops in these sequences. If you look closely, you can spot its rotor blades poking out from behind the superimposed Cybership.

The TARDIS materialises in the hills outside Windsor, where the Doctor and Ace use the bow as a kind of dowsing rod to track down the statue. On the way, they discuss the history of validium.

■ Not for the first time, Ace gets an inkling that the Doctor may be more than simply a Time Lord (see *The Best-Laid Masterplans* box-out, page 57).

In Lady Peinforte's tomb, the Cybermen watch as the statue glows brightly. The Cyber Lieutenant (Mark Hardy) informs the Leader that the remaining validium must be approaching.

■ The scenes in Peinforte's tomb were recorded inside Hiorne Tower on the estate of Arundel Castle. The exterior of the tower was also used as the exterior of the tomb.

■ Mark Hardy returns as the Cyber Lieutenant, a role he first played in *Earthshock* and reprised in *The Five Doctors* and *Attack of the Cybermen*.

The Doctor and Ace fiddle with the tape deck, using music from the jazz tape to jam the communications signals between the Cybermen and their fleet.

■ In a line cut and included in the extras on the DVD, the Cybermen react to the jazz with utter bemusement: "It is a completely unknown form of sound."

■ The design of the Cybermen's communications console is based on the similar device seen in *Earthshock*. In an early version of the script, the Cybermen used a special 'Communications Cyberman', one of their number specially designed for such duties. This idea was abandoned when the production team decided that this felt like too much of a rework of *Remembrance of the Daleks*' Special Weapons Dalek.

The Doctor and Ace find the skinheads, bound and gagged and dangling from a tree.

■ In the novelisation, and the first draft of the script, the helpless skinheads are menaced by the lions of Windsor Safari Park.

Peinforte and Richard follow the glowing arrow through a safari park, hunting for the statue. They hear a roar, which Richard fears might be from a bear – or something worse. He then spots a pair of llamas and cries, "England now is full of terrors!"

Hang about!

Cyber-stooges.

Beautiful, is she not?

Charming Mrs Remington.

■ Windsor Safari Park is not identified as such on screen, but this is clearly intended to be the location for these scenes. The park closed down in 1992.

■ When Richard hears the bear, Peinforte tells him not to worry: "The bear will not pursue us. Such things only happen in the theatre." This is a joking reference to perhaps the most famous stage direction in William Shakespeare's plays, from *The Winter's Tale*: "Exeunt, pursued by a bear."

■ A cut scene leading up to this is included on the DVD. As Richard and Peinforte wander through the park, she considers how much power will soon be within her grasp. "I shall be mistress of all that is, all that shall be, all that ever was. Yes! All! ALL!" Concerned, Richard suggests they should find shelter – but Peinforte lashes out at him. "I shall lead, and you follow!"

Lady Peinforte points out that Richard is standing on his own grave.

■ Richard's surname is never spoken on screen, but his gravestone bears his full name: Richard Maynarde.

■ So much for the Eleventh Doctor's declaration – in *The Name of the Doctor* (2013) – that a time-traveller must never visit his own grave! We'll assume that, as Richard only travelled through time once (or twice, if you include the return trip), his grave doesn't pose a threat as great as the Doctor's.

The Walkmen guard the Cybermen's ship. The Doctor orders Ace to blow up the Cybership using some of her homemade explosives. The Doctor distracts the men, giving Ace an opportunity to run up and chuck her bombs into the vehicle.

■ Ace uses her special 'Nitro-9' formula, which was introduced in *Dragonfire*.

Inside the tomb, Peinforte is enraged when she can find no sign of the statue. The Cybermen open fire on the tomb, but soon the Leader orders a retreat.

■ The Cyber Lieutenant warns his Leader that if their plan fails, "the Cyber-race will cease to exist." This would seem to suggest that the fleet hovering above Earth contains all the remaining Cybermen, which is why the Doctor is so certain their threat is ended when his plan unfolds at the finale of Part Three.

When the Cybermen return to find their ship destroyed, the Cyber Leader orders the execution of the Walkmen. Ace feels guilty that her actions resulted in the men's death.

■ The Doctor reassures her by telling her, "They were dead already. The Cybermen had transformed them. They were no longer human beings." He explains, "They were like people themselves before they turned into Cybermen," reminding us of what we first learned in *The Tenth Planet*. In the novelisation, the Doctor adds: "Cybermen create other Cybermen out of human beings by first enslaving their minds."

De Flores meets with the Cybermen in the woods and suggests they form an alliance…

■ "I don't know if you're familiar with Wagner's *Ring des Nibelungen*," says De Flores, referring to one of Richard Wagner's most famous works: a cycle of four 'music dramas' based on Norse mythology. The whole Ring Cycle tells the story of a great battle between the gods and men and various other supernatural creatures, all of whom are desperate to get their hands on a magical ring which grants its bearer unimaginable power. "We are the supermen," De Flores says, referring to the men in the story – the same Wagnerian men that Adolf Hitler used as a shining example of what he saw as "the heroic Teutonic nature" of the perfect Aryan people. De Flores tells the Cybermen that they are "the Giants" of the Ring Cycle, referring to their obvious physical presence and power.

■ In this scene, Karl refers to Lady Peinforte as "a woman who is almost less than human", conjuring unpleasant echoes of the Nazi idea of 'untermensch', or 'subhuman' – which is how they referred to all those people they hated and wanted to destroy, including Jews, Roma, Poles and Serbs.

De Flores offers to deal with Lady Peinforte in return for a share of power over Earth. The paramilitaries depart, and as soon as they're gone, the Cyber Leader orders his troops to kill them the moment they have retrieved the arrow and the statue.

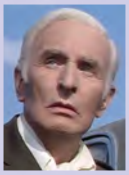
■ This confrontation is presented in an extended form on the DVD. The Cybermen warn De Flores not to betray them, but the paramilitaries secretly brew a plot against them: "We supermen must control the Giants," De Flores tells Karl. "Only two illiterates [Peinforte and Richard] stand between ourselves and the Führer's dream."

Ace uses the tape deck to try to find the Cybermen's reinforcements, but the scanner shows a picture of empty space. The Doctor, meanwhile, mulls the Nemesis comet's terrible effect on history…

■ "The Nemesis generates destruction," he says. "It affects everything around it. I launched it into space, but unfortunately with an orbit that brings it back to Earth every 25 years… It appeared in 1913." "The eve of the First World War," says Ace. In 1938, the Doctor points out, Hitler annexed Austria, and in 1963, US president John F Kennedy was assassinated. It's probably best not to scrutinise these dates too much: World War I didn't start in 1913, nor World War II in 1938; Kennedy's assassination, while a terrible crime, didn't exactly spell ruin for the USA. (In fact, pick any length of time – right down to one year – and ►

WHERE ELSE HAVE I SEEN…?

ANTON DIFFRING (1918-89)



De Flores

Other film appearances include: *The Colditz Story* (1955) as Fischer, *The Heroes of Telemark* (1965) as Major Frick, *Where Eagles Dare* (1968) as Colonel Kramer, *Operation Daybreak* (1975) as Reinhard Heydrich

Other TV appearances include: *Hancock's Half Hour: The Continental Holiday* (1957) as Mr. X, *HG Wells' Invisible Man: The Prize* (1959) as Commisar Gunzi, *The Baron: Enemy of the State* (1966) as Jadwiga Szoblik, *Strange Report: Report 4977: Swindle – Square Root of Evil* (1970) as Klaus Frei, *The Winds of War* (1983) as Joachim von Ribbentop

FIONA WALKER (1944-)

Lady Peinforte

Other Doctor Who appearances: *The Keys of Marinus* (1964) as Kala

Other TV appearances include: *The Adventures of Black Beauty: Mantrap* (1972) as Beth Hewitt, *I, Claudius* (1976) as Agrippina, *All Creatures Great and Small: Puppy Love* (1978) as Mrs Barratt, *Agatha Christie's Poirot: Dead Man's Mirror* (1993) as Miss Lingard

GERARD MURPHY (1948-2013)

Richard

Other film appearances include: *Batman Begins* (2005) as Judge Faden

Other TV appearances include: *Jukes of Piccadilly: The Case of the Arabian Kidnap*, Parts 1 and 2 (1980) as Martin Canfield, *Minder: A Well Fashioned Fit-Up* (1984) as Kevin O'Hara, *Taggart: Prayer for the Dead* (1995) as Father Doyle, *Father Ted: Flight into Terror* (1996) as Pilot, *McCallum* (1995-98) as DI Bracken, *Spooks* (2009) as Boris Gulyanov

A silver nemesis goes on the attack!

◄ you can find a pattern of bad things happening in the world.) As Andrew Cartmel explains in *Script Doctor*, Nemesis's 25-year orbit was meant more as a reference to *Doctor Who*'s birthday than as the revelation of a previously unnoticed pattern of tragedy in human history. "We'd… worked the anniversary theme into the story," he writes, "with the cunning idea of a comet that passes the Earth every 25 years… It was John [Nathan-Turner]'s desire to do a silver anniversary celebration for the show, but I was having fun with Kevin making it work as a story."

Lady Peinforte finally finds the statue hidden inside her casket. Peinforte opens a secret door, planning to escape with the statue – but Karl and De Flores walk in and demand their surrender. Cowardly Richard tells them to take the statue, snatching the arrow from Peinforte and throwing it into the casket. Bright light starts to pulse. Richard grabs his mistress' hand and drags her through the secret door…

■ The glowing effect on the statue, bow and arrow was achieved by coating all three in Front Axial Projection (FAP) material – similar to the strips of grey material on the 'hi-vis' jackets of workmen. Pulsing lights were fixed parallel to the camera lens, and the FAP material reflected their light directly back into the camera lens. Although quite effective, it doesn't always work perfectly: in some outdoor scenes, recorded under bright sunshine, the effect is diminished; and here, in a darker interior location, the pulsing light spills onto other elements in the shot.

The statue starts to stir. The Cyber Leader walks in, demanding to see the bow. De Flores opens the case to find it empty!

■ The statue tears through cobwebs to grab hold of the arrow – but, given that the Cybermen have only recently moved it from the rocket sled and into Lady Peinforte's casket (in a misguided attempt to drive her insane by forcing her to face her own mortality), there can't have been enough time for cobwebs to form. Let's assume that, as part of the Nemesis' 'hibernation' state, the statue exudes unidentified 'space fibres' – either that or, as part of their uncharacteristically Halloween-y prank, the Cybermen deliberately placed the cobwebs there for effect. But the latter seems unlikely.

The Doctor spots a lizard crawling out from under a leaf, and it gives him an idea. The Cybermen's fleet is hiding! He fiddles with the tape deck, and the truth is revealed: there are thousands of warships in orbit above them…

■ There is no lizard in the novelisation. The idea of the ships being cloaked simply springs unprompted into the Doctor's mind.

Nemesis awakes…

Part Three
FIRST BROADCAST: 7 DECEMBER 1988

Lady Peinforte and Richard emerge from a secret passage. Peinforte decides it's time to use the weapon of her 'knowledge' to defeat her enemies and win back the statue.

■ This passage was actually one end of a shooting range on the Arundel estate. The door and brickwork around the exit are 'fake' and were built on location.

Ace tells the Doctor she's scared. The Doctor suggests she go back to the safety of the TARDIS, but she refuses to give in to her fear.

■ In the novelisation, the Doctor is delighted by Ace's bravery: "He knew all along he had been right about Ace." It's not clear quite what this might mean, but given events in *Ghost Light* and *The Curse of Fenric*, where the Doctor tests Ace's courage and determination as he uses her (some might say cruelly) in plots against his enemies, could this perhaps be seen as a hint of things to come?

De Flores – now wearing a pair of silver headphones like the ones worn by the Walkmen – watches the Cybermen as they listen to the jazz blocking communication with their fleet. But, when Ace's tape runs out, the music suddenly stops and contact is re-established.

■ The novelisation expands on Karl and De Flores' double-crossing plot, featuring a scene that is absent from the televised story but which would have helped to explain how the paramilitary leader ended up with cyber-headphones on his head. Karl 'betrays' De Flores, handing him over to the Cybermen in return for being converted into one of the creatures. This, as we shall see (or maybe not, since it was cut), is all part of their cunning plan.

The Doctor bursts in and he and Ace trick their way past the Cybermen, shoving the bow into the casket and waking the Nemesis statue. He snatches the bow back and he and Ace rush out. The statue comes to life and its screams echo through the sky, where storm clouds race by. An explosion of energy bursts from the windows of Peinforte's tomb.

■ The model shot of the tomb exploding was shot on 35mm silent film in the car park of Elstree Studios by film cameraman William Dudman, with sound effects added in post-production.

■ Ace and the Doctor rattle off chess moves as they slip and slide around the Cybermen. These lines were added by Aldred and McCoy.

De Flores – now free of the headphones – throws a handful of gold dust at the Cyber Leader, and he and Karl make their escape.

■ The gold dust plot was originally intended to be a botched escape attempt, but this was changed during editing when some other material had to be removed to keep the episode to the correct running time. Their escape is shown in more detail in a deleted scene included on the DVD, where they crow about how easily they deceived the Cybermen. De Flores admits that he thought they might die, but he declares, "I am not afraid of death, only of failing in my duty."

■ Even when you consider the broadcast version, the cut scene and the novelisation, it's still not entirely clear how De Flores got rid of his headphones – but let's assume loyal Karl helped free his leader.

Riding in style? They surely are!

> **'The character was a man called Milton Remington in the original script, and was written with Larry Hagman in mind.'**

The Doctor and Ace return to Lady Peinforte's house in the seventeenth century to retrieve the mathematician's calculations and keep them out of the wrong hands. Ace wonders what happens to the calculations, and the Doctor explains that they will be stolen one day, but he does not say by whom. He tells Ace to grab the bag of gold coins originally meant as the mathematician's payment and they head off again…

■ The novelisation strongly implies that De Flores gets his information from the calculations made by Lady Peinforte's mathematician – from, in fact, the same piece of paper taken by the Doctor here. Is it possible that the Doctor engineered the 'theft' of the calculations so that they ended up in the hands of the paramilitaries, ensuring their involvement in the events of this story? Throughout this season and the next, the Doctor was often hinted to be some sort of Machiavellian grand manipulator, and this behaviour would fit with that – but it raises a number of questions, too. The Doctor claims that it was his flawed calculations that led to the Nemesis comet's decaying orbit and eventual return to Earth; but, as implied in that earlier cut scene, he leaves the mathematician a clue that helps him work out where and when the comet will finally land. Surely, therefore, this suggests that the Doctor knew all along that his sums weren't as wrong as he claims. It's starting to look as if he always intended the Nemesis to return to Earth on 23 November 1988. With the Daleks' planet seemingly destroyed in *Remembrance of the Daleks*, perhaps this is all part of a trap to eradicate another of the Doctor's greatest foes. The Nemesis, then, acts as the perfect 'bait' for the Cybermen, tempting them to muster their whole fleet in Earth's orbit – at a time carefully engineered by the

Doctor, who gives hints to both Peinforte and De Flores so that they are present to play their part in the defeat of the Cybermen. Indeed, later on, he thanks Peinforte for bringing the arrow to the twentieth century.

Lady Peinforte and Richard watch a hitchhiker flag down a lift, and they decide to do the same.
■ Kevin Clarke makes another appearance here, as the driver of one of the passing cars.
■ Richard's failed hitchhiking attempts are presented in an extended form on the DVD.

The TARDIS materialises in the warehouse where the Cybermen have hidden the rocket sled. The Doctor waits for the statue, while Ace takes out her catapult, with which she plans to defend them from the Cybermen…
■ An extended version of this scene is included on the DVD, where the Doctor and Ace have a nudge-nudge-wink-wink chat about her affection for blowing things up. "I trust you remember my strict instructions never to cause any further explosions?" the Doctor asks Ace, clearly implying she should run off and do precisely that. She responds with mock pride: "I'm a better person as a result, Doctor."

Peinforte steps out into the middle of the road, stopping a limousine in its tracks. Rich American tourist Mrs Remington (Dolores Gray) winds down her window and surely does offer them a lift.
■ Dolores Gray had a long and distinguished career in musical theatre, both in the UK and US, winning a Tony Award for Best Lead Actress for her performance in the 1953 Broadway production of *Carnival in Flanders*. At the time of *Silver Nemesis*' recording, she was starring in the musical *Follies* at the Shaftesbury Theatre in London, and Chris Clough and John Nathan-Turner teamed up to persuade her to make this cameo appearance.
■ The role had to be rewritten for Gray. In the original script, the character was a man called Milton Remington and was written with an eye to casting Larry Hagman, who had played JR Ewing in the hit US soap opera *Dallas*. (Kate O'Mara – star of *Dallas*' 'rival' soap *Dynasty*, who had appeared as the Rani in *The Mark of the Rani* (1985) and *Time and the Rani* (1987) – had given Hagman's contact details to Nathan-Turner.) Along with the change in gender, the character was renamed Miss Hackensack, before reverting to Remington for the final version.
■ In the novelisation, the character remains female but her name reverts to 'Lavinia P Hackensack, widow, of New Haven, Connecticut'.

The bow glows in the Doctor's hand, heralding the arrival of the Nemesis statue. It floats into the warehouse, shining brightly, before settling into the rocket sled. The Doctor hands over the bow and the statue (Fiona Walker) is finally complete.
■ Walker played the Nemesis statue, wearing a costume coated with FAP material.

Mrs Remington explains to Peinforte and Richard that she's in the UK to explore her ancestry. She says she's traced them back to the seventeenth century – the Remingtons of Remington Grange.
■ After Lady Peinforte reveals she poisoned one of Mrs Remington's ancestors, the scene continues with material included on the DVD. Mrs Remington asks if her strange passengers are students, to which Richard replies, "My mistress is of noble birth and has some Latin and some Greek." Mrs Remington assumes they must therefore be "on vacation".

The Nemesis speaks to Ace. It explains that it hasn't always looked so beautiful. Lady Peinforte fashioned the statue in her own image and named it Nemesis, "so I am retribution."
■ In Greek mythology, Nemesis was the spirit of divine retribution. She cursed the vain Narcissus, causing him to catch sight of his own reflection in a pool of water and fall in love with it, gazing at his own beauty until he wasted away and died. Her speciality was teaching her victims the lessons of hubris – which is fitting, considering what is soon to happen to Lady Peinforte…

The Cybermen burst into the warehouse, guns blazing. Ace fells one with a coin fired from her catapult, but more soon arrive. She leads them on a chase through the warehouse…
■ In the novelisation (and first draft of the script), the comet's crash site was next to a building site and these scenes unfold in and around a number of half-finished houses. At one point, she shimmies down a drainpipe, which brings back memories of her life in London before she was whisked away in the time storm: "A memory crossed her consciousness of slipping equally silently down the drainpipe at the back of a semi-detached house in Perivale, as her parents sipped their bedtime drinks."

While the Doctor reprograms the rocket sled, the Cybermen pursue Ace, driving her up and onto the gantries hanging high above the floor of the warehouse…
■ Sophie Aldred confided in Chris Clough that she was worried about recording these scenes as she was afraid of heights. He assured her the gantries were only about 20 feet off the ground, and Aldred was horrified to learn the truth when she arrived on the location!

Ace is cornered by the Cyber Leader and two Cybermen – but she only has one gold coin left. She shoots it at the Leader, then ducks as the others open fire, killing each other. One of the dead Cybermen falls to the ground below.
■ A small snippet of dialogue was cut here, but it is included in an extended version of the scene on the DVD. "You only have one projectile left," the Leader tells Ace. "Yeah, but one of you's had it," she says. "Who's it going to be?" (This is essentially a repetition of lines already in this scene – "We detect only one more piece of gold" / "So who'll be next, and who'll be lucky?" – which might explain ►

THE BEST-LAID MASTERPLANS

"Validium was created as the ultimate defence for Gallifrey, back in early times," the Doctor tells Ace. His companion, no doubt recalling things she learned in *Remembrance of the Daleks* about ancient Time Lord history, asks the Doctor if the metal was created by Omega (the stellar engineer first mentioned – and met – in *The Three Doctors* (1972-73)) and Rassilon (another Gallifreyan scientist, first mentioned in *The Deadly Assassin* (1976) and most recently seen in *Hell Bent* (2015)). Between them, Omega and Rassilon helped develop the Gallifreyans' time travel technology and essentially established Time Lord society. Here, though, Ace is starting to wonder what secrets the Doctor might be hiding. Her suspicions were no doubt raised by the fact that the Doctor seemed to be a little too familiar with the ancient Gallifreyan artefact known as the Hand of Omega (as seen in *Remembrance of the Daleks*). And, in this scene, it seems she's trying to goad him into admitting that he was present at the creation of the validium. The Doctor does no such thing, of course, but Ace is right to be suspicious. In his book *Script Doctor*, Andrew Cartmel explains that this was all part of a storyline – which would later come to be known as the Cartmel Masterplan – that would play out over a number of stories. In the end, the BBC put *Doctor Who* on pause at the end of the following season (not to return until the TV Movie in 1996), and the wheels fell off the Masterplan, at least on TV.

Andrew Cartmel

'Kevin Clarke,' writes Cartmel in *Script Doctor*, 'knew little of the mythology that had encrusted itself around *Doctor Who* over the years. So he was probably baffled, though entirely good natured, about the inclusion of certain dialogue.

'The point was,' he elaborates, 'that Omega and Rassilon were the founding fathers of Gallifrey. They towered above the Time Lords that followed. They were demigods. And Ace's nifty dialogue... coupled with the Doctor's neatly evasive response, are a subtle attempt to say that there was a third presence there in the shadowy days of Gallifrey's creation. In other words, the Doctor was also there. So he's more than a Time Lord. He's also one of these half-glimpsed demigods. Marc Platt was going to work this idea into his story *Lungbarrow*, which was eventually set aside in favour of *Ghost Light*.'

Ghost Light (1989) contains no trace of whatever secrets might have been revealed in *Lungbarrow*, but the earlier script was eventually reworked into a *New Adventures* novel, published in 1997 as the final one featuring the Seventh Doctor. *The New Adventures* picked up the torch lit by the Cartmel Masterplan and ran with it, repeatedly riffing on the idea that the Doctor – or strictly speaking, a being known as the Other who was reincarnated as the First Doctor – had been one of the figures responsible for shaping Time Lord society.

Ace goes on the offensive!

> **'Sophie Aldred was worried about recording the scenes on the gantry, because of her fear of heights.'**

◄ why it was cut.) This extended scene also features a different shot of the falling Cyberman, offering a top-down view making it even more clear – as the creature's head falls off – that it was just a dummy dropped from the ceiling.

After the Doctor confirms to the Nemesis that it is to destroy the Cyber Fleet, it asks for its freedom – but he refuses its request, saying that "things are still imperfect"…

■ "You will need me in the future, then?" asks the Nemesis. "I hope not," the Doctor says, to which the Nemesis responds, "That is what you said before…" This is another clue that perhaps the Doctor knew precisely what he was doing when the launched the Nemesis into space in 1638.

The Cyber Lieutenant and another Cybermen take aim at Ace as she runs back to join him. The Doctor orders them to stop or he will destroy the bow. They step towards him, but it's a trap – he has set the rocket sled to test fire and, as he pulls Ace out of the way, the engines ignite, torching the Cybermen.

■ The actors playing the Cybermen were shielded from the fire by a sheet of protective glass.

■ Rocket sled engines: that's a new weakness for the Cybermen to engineer out.

De Flores now enters the warehouse, scooping the bow from the floor. Just as he celebrates his victory, the Cyber Leader – who survived Ace's assault – shoots him in the back.

■ The novelisation makes it clear just how far along Karl and De Flores were along the path to becoming Cybermen. In this scene, 'through [De Flores'] torn sleeve a metallic elbow glinted', while 'Karl's shirt too was open at the top, revealing what had been his chest: it was partly metallized'.

Now, Lady Peinforte drifts in, Richard in tow. She demands the bow so that she can control the Nemesis statue, but the Cyber Leader demands the Doctor hand it to him. As the tension rises, Peinforte decides to show her hand…

■ "Doctor who?" whispers Lady Peinforte. "Have you never wondered where he came from? Who he is?" This little exchange is full of meaningful glances and half-hints about "the Old Time, the Time of Chaos", as Peinforte gets ready to spill the Doctor's secrets, all of which would have played into the 'Cartmel Masterplan' (see *The Best-Laid Masterplans* box-out, page 57). The novelisation offers another hint, too. When Ace says that she knows the Doctor is a Time Lord, Peinforte's response adds further fuel to the fire: '"And you think that's all," she said sweetly.'

■ This scene was recorded in the last available hour of work on the final day booked at the gas works location. With so crucial a scene recorded in such desperate circumstances, and with McCoy and Aldred feeling particularly under-rehearsed, perhaps it's no wonder everyone looks so tense and terrified!

The Cyber Leader, however, isn't remotely interested in the Doctor's secrets. He orders the Doctor to "cancel the statue's destructive capability", then takes the bow and gives it to the statue.

■ "The Earth will be transformed into our base planet," the Cyber Leader says. "The new Mondas." Mondas was Earth's twin planet, which long ago left the solar system when the formation of Earth's Moon knocked it out of orbit. To survive their 'exile' in deep space, the people of Mondas began to replace their biological body parts with superior technological alternatives, and so the Cybermen were born.

The Doctor launches the statue – but Lady Peinforte, now totally insane, screams and leaps into the rocket sled. Her body is absorbed by the Nemesis statue, and the rocket sled carries the comet out of the warehouse and into the sky…

■ The Cyber Leader gloats in an extended version of this scene included on the DVD: "A new and final era begins, Doctor. Imagination, thought, freedom, pleasure – all will end."

■ After recording, the silver bow and arrow were given as a leaving gift to production operations supervisor Les Runham, who was retiring after 25 years.

The Doctor activates the scanner on the tape deck so that they can watch the Nemesis' journey. The comet flies through space and to the heart of the fleet – where it explodes, destroying the ships and wiping out the Cyber Fleet.

■ The extended version of this scene on the DVD features an extra shot of Mrs Remington, who watches the comet whizz over the treetops.

The Cyber Leader prepares to destroy the Doctor for his treachery, just as Richard spots the arrow still stuck into the TARDIS' door. He grabs it and plunges its golden tip into the Cyber Leader's chest unit, killing him.

■ How handy that the arrow that hit the TARDIS in Part One is still there, just when the Doctor needed it most! We will see another arrow tag along for some time-travel on the outside of the Tenth Doctor's TARDIS: at the end of *The Shakespeare Code* (2007), an arrow embeds itself in the ship's exterior, and it isn't removed until the following story, *Gridlock* (2007).

The Doctor and Ace offer Richard a lift back to his own time, where they enjoy a quick game of chess in Lady Peinforte's garden.

■ Ace congratulates the Doctor on his victory: "Just like you nailed the Daleks," she says, explicitly referring to *Remembrance of the Daleks*, where the Doctor used the Hand of Omega as a 'Trojan horse' to wipe out the Daleks' home planet of Skaro.

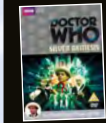
■ In early versions of the script (and in the novelisation), the Doctor and Ace take Richard to enjoy the rest of the jazz concert they had to abandon in Part One.

"There's still one question you haven't answered," says Ace. "Doctor, who are you?" The Doctor smiles and raises a finger to his lips.

■ There is – you guessed it – an extended version of this scene included on the DVD, in which the Doctor also gives the camera a sly wink.

■ During production of *Silver Nemesis*, John Nathan-Turner was convinced his time as producer of *Doctor Who* was up. He was keen to move on and do something new, as he explained to Eric Luskin in *The Making of Doctor Who*: "I've decided that, this year being the 25th anniversary season, [it] will be my last. I'm not leaving because I think I'm 'Who'd out', I'm leaving because after a total of 12 years on the show – three as unit manager or production associate, and nine as producer – my CV has one line on it. So I think it's time to move on to line two." Luskin then asks, "And if you're still here next year, that means what?" Nathan-Turner replies, "Sylvester McCoy made me stay." Well, maybe it wasn't McCoy, but someone definitely persuaded Nathan-Turner to stay for 1989's Season 26, as he returned for one final year as *Doctor Who*'s producer. **DWM**

FURTHER INFO



DVD

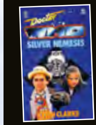
Released as a box set with *Revenge of the Cybermen*

COMPANY BBC DVD
YEAR 2010
CAT NO BBCDVD 2854
AVAILABILITY Out Now

VIDEO

COMPANY BBC Video
YEAR 1993
CAT NO BBCV 4888
AVAILABILITY Deleted

NOVELISATION



COMPANY WH Allen/Target Books
YEAR 1989
BOOK NO 143
AUTHOR Kevin Clarke
AVAILABILITY Out of print

OUT NOW!

Panini Comics
BBC
Andrew Cartmel Richard Piers Rayner Dan Abnett Marc Platt John Ridgway
DOCTOR WHO
EVENING'S EMPIRE

A SEVENTH DOCTOR COMIC COLLECTION

FEATURING SEVEN CLASSIC ADVENTURES FROM THE 1990s – PLUS BRAND NEW ART!

ALSO CURRENTLY AVAILABLE

DOCTOR WHO
THE CRIMSON HAND

DOCTOR WHO
THE CHILD OF TIME

DOCTOR WHO
NEMESIS OF THE DALEKS

DOCTOR WHO
THE CHAINS OF OLYMPUS

DOCTOR WHO
HUNTERS OF THE BURNING STONE

DOCTOR WHO
THE CRUEL SEA

DOCTOR WHO
THE BLOOD OF AZRAEL

DOCTOR WHO
THE GOOD SOLDIER

DOCTOR WHO
THE EYE OF TORMENT

Doctor Who logo © 2009 and TM BBC. Licensed by BBC WW Ltd.

CHRIS

EMMA

MICHAEL

WILL

The TIME TEAM

The continuing mission to watch all 826 episodes of *Doctor Who*, in order from the start…

THIS ISSUE Episode 766 – VINCENT AND THE DOCTOR

Paint it black

There's a mystery to solve in nineteenth-century France, as the Doctor and Amy have a brush with history when they meet Vincent van Gogh...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"Well?" demands Michael. "Where are they then?"

"Where are what?" says Will, puzzled.

"The sunflowers!" chirps Emma.

"It's *Vincent and the Doctor*," says Chris, "and we know you like to / get into the theme of the episode when you come round."

Will shrugs. "There's a tub of Flora spread in the fridge – put it out on the coffee table if you're that bothered."

Michael huffs. "People just aren't putting the effort into the Time Team that they used to. Is it any wonder we only came 10th in the **DWM** reader survey this year?"

Will grins. "Still *smashed* the crossword though, didn't we?" The team whoop and high five each other in a most unseemly manner, as the real action starts in a very familiar-looking wheatfield.

"The style of painting is instantly recognisable. And I'm rubbish at art," admits Will. "Is that an invisible *something* making crop circles?"

A golden frame appears around the scene, and we're transported forward 100 years to the Musée d'Orsay in Paris, where Vincent van Gogh's painting now hangs.

"What a clever cut – and a surprise appearance by Bill Nighy as the curator!" cheers Michael.

"*Doctor Who* has never done art before really, has it?" asks Michael. "Just the *Mona Lisa* in *City of Death*. Or have I forgotten something?" Will looks sadly at the portrait of Sophie Aldred as Ace in eighteenth-century clobber that hangs proudly on his living room wall, but decides to say nothing.

But guys! You're not going to believe who is also in the Musée d'Orsay!

"Oh, poor Doctor," sighs Chris. "Feeling weirdly guilty for remembering Rory while Amy has completely forgotten him," he adds, referring to the heartbreaking conclusion of the last episode, which saw Rory killed by a Silurian then gobbled up by a crack in time into the bargain.

Amy and the Doctor go for a gander at the picture of the Church at Auvers.

"An interesting idea from the director, having the Doctor and Amy looking down the lens of the camera as they examine the painting," says Will.

It's just as well they had a good, close gawp at the church windows.

"There's a monster in a van Gogh!" screams Emma, "An evil face in a painting, just before van Gogh took his own life? What a marvellous clash and great place to start the story."

"The subtle idiosyncrasies of Bill Nighy's performance as Dr Black are lovely," says Chris.

"I could watch him and Matt Smith bumble at each other for hours," agrees Emma.

"That's a cool lead-in to the titles," says Will. "Much as I love the Doctor stumbling into things – which has kind of happened here too – it's nice to have him proactively heading off on an adventure."

"Richard Curtis, eh?" marvels Michael, as the writers credit appears. "Quite a coup. Big-name movie writer – I like *The Tall Guy*."

The Doctor and Amy wander around the backstreets of a nineteenth-century French town in search of Vincent.

"I don't envy director Jonny Campbell and team having to replicate those marvellous paintings in the production," says Michael, admiring a café already familiar from van Gogh's work.

The café's staff members know Vincent only too well.

"Good old TARDIS translation circuits, giving everyone comedy accents," chuckles Michael. "Why do they all sound like they're from Bristol?"

"Maybe France has a West Country too?" suggests Emma.

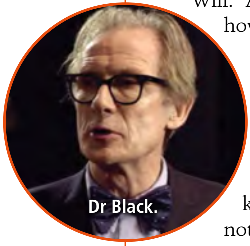
"Ha!" hoots Will. "Love that because the actor playing Vincent is Scottish, the character thinks Amy is from Holland. Wonderful silly logic."

Chris is also having fun. "I love a good 'celebrity reaction' from our leads whenever a historical character arrives!" he says. "The Doctor and Amy's excitement is infectious! Even if, at this moment in time, Vincent is being kicked out of a bar unceremoniously."

Vincent is so broke that he isn't even good for the price of a bottle of wine.

"Tony Curran looks like Vincent himself has leapt off of the canvas!" marvels Chris. "Excellent casting and costume work!"

"I was enjoying van Gogh's introductory speech until it descended into fancying Amy," complains Will. "Although I suppose it does underline how she's completely forgotten Rory."


Dr Black.

The flirting session is interrupted by a scream.

"A murrrrrdurrrrrr," burrs Emma, in her best 'Dutch' accent. "Things are getting exciting!"

An unfortunate local girl has been killed by something unseen – and she's not the first victim. The Doctor realises he and Amy have to stick around until they find out what's lurking in the window. And their first priority is to make sure Vincent paints that church.

The Doctor finds himself Airbnb-ing at Vincent's house, where he and Vincent have the kind of intense heart-to-heart that only a Time Lord can handle.

"I like Tony Curran's almost hysterical performance, getting across Vincent's volatile nature," says Michael.

"He's really nailed the harried, fraught desperation that's needed for the role," agrees Emma.

Their tête-à-tête is interrupted by another scream – it's Amy! Vincent and the Doctor find her on the ground, clothes ripped. Amy and the Doctor can't see any danger, but Vincent grabs a pitchfork and starts to battle the invisible enemy.

"I'm pretty sure Vincent has been sniffing too much lead paint at this point," says Emma. As far as his new friends are concerned, Vincent looks like he's been fighting thin air, and he's a bit embarrassed about that.

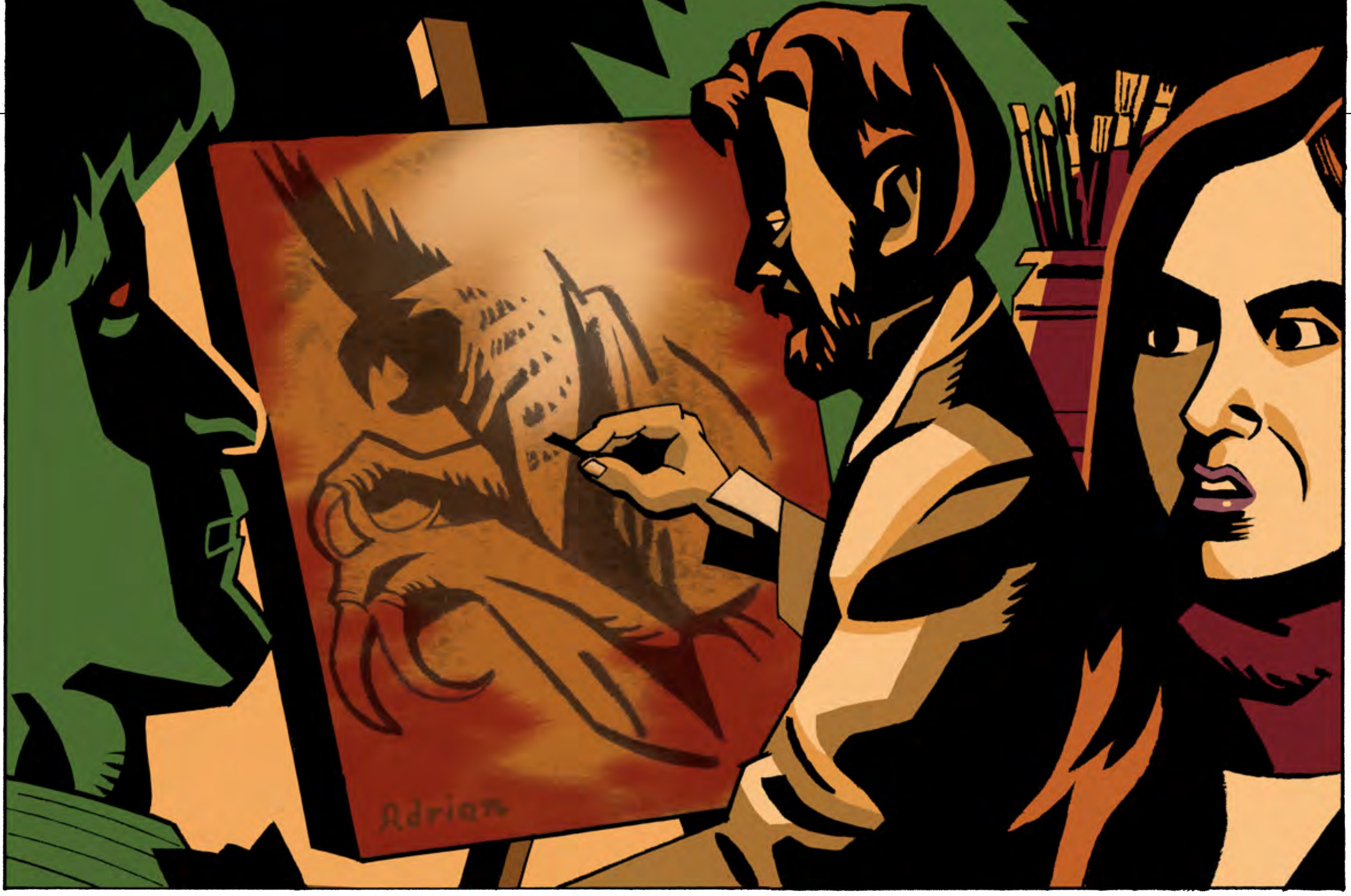
Vincent tries to show the Doctor what he's seen.

"Is the picture he paints over one made up 'in the style of' or and actual one of his paintings?" asks Michael.

"I'm not sure," says Will, "but *please* be drawing a picture of the Ergon from *Arc of Infinity*," he grins.

"I think you're almost right, Will," says Michael.

"So it's a giant invisible parrot?" Will boggles, incredulously, as Vincent unveils his finished image.



“The Krafayis seems to some sort of space-turkey-cat… thing!”

MICHAEL

The Doctor heads for the TARDIS to construct a gizmo that will help him track town the creature and, as he goes, gets a sense he's being followed.

“Just watching Matt Smith walk along is entertaining,” says Michael. “He's never completely at rest, is he?”

The Doctor makes it back to the TARDIS in one piece, and has soon lashed up his lash-up – an adapted version of an old visual recognition system. He tries it out on himself first.

“Cheeky little nod to William Hartnell and Patrick Troughton,” grins Chris, as the Doctor's old faces appear from the machine. “This series has dipped into the past a fair bit so far – Hartnell alone has appeared three times already!”

“That's a picture of Hartnell from *The Celestial Toymaker* and er, is that Troughton from *The War Games*?” asks Michael.

“Has he found a steampunk Snapchat?” wonders Will. “Are we going see Jon Pertwee with the dog face filter next?”

The Doctor points the device at the unseen creature behind him, hoping for a match – and something comes up, much to Will's delight.

“Even his device thinks it's a parrot!” Will cackles. The image seems to trigger something in the Doctor's mind. He knows what the creature is.

The next morning, Amy has been busy titivating Vincent's front room.

“Sunflowers!” says Will. “These little touches are the visual version of the quotes that were peppered through *The Shakespeare Code*. And equally fun.”

Vincent isn't impressed, though.

“Amy looks crestfallen at his complete lack of interest in her floral arrangements,” notes Emma. “That's what you get when you try to manipulate creative genius.”

The Doctor hold up his gizmo's printout of the creature – a Krafayis, member of a merciless, pack-hunting, scavenger race. This one has been left behind, and it only knows how to do one thing…

“Arrange sunflowers?” suggests Michael. “No, only joking – it's kill. It's always kill, isn't it?”

There's only one surefire way to lure the creature to a definite time and place, and that's for Vincent to paint the church.

“The Doctor is so wrapped up in the invisible monster, that he's overlooking the smaller impact he's having on Vincent's life,” warns Emma. “By suggesting that Vincent paints churches and sunflowers, surely the Doctor is interfering with history himself?”

“Gosh,” adds Michael. “Vincent and the Doctor almost-but-not talking about his eventual suicide is dark stuff for *Doctor Who*. Well handled, I think, and brave. The Doctor genuinely can do nothing to help this man that he so admires,” he concludes, sadly.

Hello!
Who's this?

“I'm glad that they're taking Vincent's depression seriously,” says Chris, “and not being fluffy or delicate with it. I wonder what younger viewers make of all this.”

The Doctor briefly thinks Vincent will be too fragile to be part of his plan, but he finally appears, ready to go with his brushes. As they walk to the church, they pass the funeral of the girl killed by the Krafayis.

“The sunflowers on the coffin are a dark callback,” says Will. “What a way to pay off that gag.”

Vincent seems to be able to sense a sadness in Amy.

“‘If Amy Pond can soldier on, then so can Vincent van Gogh.’ Vincent knows that something is wrong with Amy,” says Michael. “He's timey-wimey percepty-wepty.”

“Vincent has a hyperawareness of all things,” adds Chris, “at least when it comes to reading moods, both in colour and in faces. He knows about Amy's loss, even if she doesn't. Interesting…”

Vincent gets to work on his painting of the church, meaning the Doctor has to hang around doing nothing for longer than he'd like.

“Bored Doctor is a fun Doctor,” giggles Chris.

“‘One eye, either side of the face’. I love the Doctor deconstructing the whole cubist movement in one dismissive quip!” chuckles Will.

Suddenly, there's something at the window! The Doctor gets busy with his contraption and the Krafayis is soon crashing and smashing around again, forcing the Doctor and Amy to take cover.

“Nice use for a confessional booth there” says Michael, as the creature's claw crashes through the divide, “although in my experience, they're dark, scary places where you might imagine the monsters lurking, rather than being a place to hide from them.”

In amongst a lot of wild flailing, we get a better look at the creature.

“I think I preferred the Krafayis when I couldn't see it,” Michael decides. “It seems to be some sort of space-turkey-cat… thing.”

“It's definitely scarier when we just catch tiny glimpses of it,” agrees Will.

The unfortunate Krafayis finally shows itself, but soon finds itself on the business end of the artist's ►

easel. And there's one more, horrific realisation to come for Vincent – the creature was blind.

"Aw, poor blind space-turkey-cat monster," sniffs Michael. "Killed by accident. That seems very *Doctor Who* for the Doctor to feel sorry for it as it dies."

"It wasn't a baddie after all – it was just misunderstood" adds Chris, conveniently forgetting that whole brutal, scavenging killer thing. "It's a bit of a weird conclusion to see them all move on so quickly."

Emma is pragmatic about the creature's purpose in the universe.

"The monster is a very literal representation of Vincent's struggles," she says. "The idea of it being blind and scared is entirely relevant to Vincent's fraught emotional state."

Michael isn't quite as forgiving.

"It's a bit heavy-handed to compare the monster to Vincent quite so obviously."

Recent events are weighing heavily on Vincent – and his new friends.

"This episode feels like the catching of breath after a long race," says Emma. "Time to take stock and reflect on the things that have been rushing past Amy and the Doctor. It feels indulgent of them to simply lie on the ground and stargaze, but it's well deserved."

While they lie there, something magical happens.

"What a glorious merge of the sky above them into a form of Vincent's painting, *The Starry Night*," gasps Will.

"Now *that* is gorgeous!" agrees Chris.

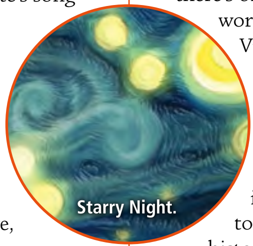
"Far more successful than showing Vincent's painting," adds Michael. "It's beautifully done, and completely sold by Tony Curran's performance."

After the Doctor and Amy say a sad goodbye to Vincent, they realise there's something more they can do.

"Are they...? They ARE!" gasps Chris. "They're taking him to the Musée d'Orsay. Oh Mr Curtis, you are spoiling us."

"And boom, a song on the soundtrack. That's *very* un-*Doctor Who*-y," says Michael, as Athlete's song *Chances* kicks in.

"This scene is making me well up," says Emma. "Despite it being an incredibly dangerous thing to subject him to, allowing Vincent to visit the Musée d'Orsay whilst children of the twenty-first century sit in front of his paintings is desperately moving."



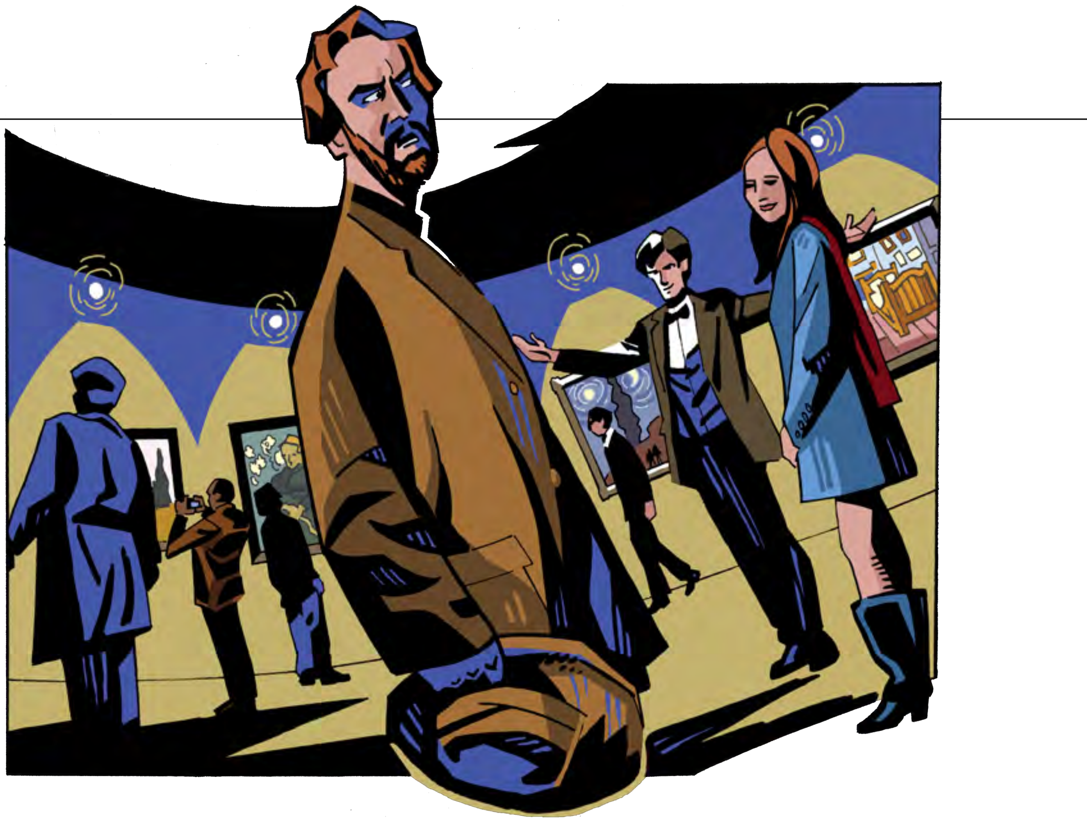
Starry Night.

"It might be emotionally manipulative, but it's still very touching," says Will.

"The best part is Tony Curran's reaction," says Chris. "Keeping the focus on Vincent and what he is seeing is the most effective way of conveying the effect this is having on him. Imagine believing all of your life that your work amounts to nothing, and no-one really understands you, only to discover that decades later – and possibly forever – your contribution inspires and delights people from all over the world."

Michael is cautious. "Is this wise of the Doctor to bring Vincent to see his future?" he wonders. "Might it not push him over the edge?"

"I'd rather think that the Doctor's intervention introduces some positives to Vincent's mind," says Emma. "Given the circumstances we have to believe that the Doctor is right when he says their visit to the exhibition didn't nudge things in the wrong direction."



> "It's beautifully done – and completely sold by Tony Curran's perfomance."
>
> **MICHAEL**

After a final farewell to Vincent, Amy is keen to return to the exhibition, to see the hundreds of new works that will surely be on show.

"Poor Amy," says Michael, "she thinks they'll have changed time and saved Vincent. That seems to be against the Doctor's idea to try and cheer her up. He usually gets it wrong, though."

Sadly, nothing has changed. Vincent still died when he died, and there are no new paintings. But there's one last, heartbreaking surprise – the words 'For Amy' at the bottom of one of Vincent's famous sunflower paintings.

"And I'm crying!" sobs Chris.

"The real story here was Amy and the Doctor's time with Vincent van Gogh. This episode was educational, charming, fun, visually captivating and incredibly heartfelt. Even if we have to put up a daft monster, I'd love more historical adventures of this calibre."

"An incredibly complex set of emotions dealt with in a way that wasn't undermined by the addition of the Krafayis," agrees Emma. "There were a lot of parallel threads being dealt with, including Amy's unwitting grief over the loss of Rory. Wonderful."

"That was a very different type of story, but I think they pulled it off," says Michael. "A story about art, depression and loss, linked in with the ongoing plot of Amy forgetting Rory. A great guest turn from Tony Curran and some very beautiful direction."

"That was a rather odd episode structurally, but I do like it when *Doctor Who* tries new things," admits Will. "Tackling a subject like depression is a big ask, but it's the kind of thing that science-fiction can do brilliantly. It did it very well, with honesty, and managed to maintain a level of humour. Well, it was written by Richard Curtis, after all!" **DWM**

AND YOU SAID...

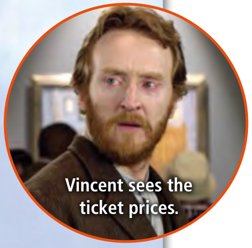
BLAINE COUGHLAN: The perfection of the casting of van Gogh is starkly illustrated in the fabulously audacious move of Tony Curran actually holding up one of Vincent's self-portraits right next to his own face in close-up. Honestly, it really could be the same person.

DAVID BRILLIANCE: Never mind all the business with van Gogh's depression and the giant invisible chicken, what about Amy's mysterious disappearing/reappearing black tights? One second they're there, then they're gone, then back again.

SIMON JAMES: A magical story, all about the things we can't see ourselves, but which are obvious to others. Only van Gogh can see the Krafayis – tragically, only other people can see his genius. Matt Smith was never better than he is here – a brilliant, defining episode for his playful, twitchy and mercurial Doctor.

DAVE PALLETT: This episode has amazing performances by Tony Curran and the regulars. The music and the final ten minutes always bring a tear to the eye.

JACOB LOCKETT: Dr Black's speech about Vincent van Gogh's lasting importance was emotionally stirring. It painted a deeper picture of Vincent's humanity, making him even more relatable and inspiring thousands of children who had never heard of him before to look him up and discover his art for themselves.



Vincent sees the ticket prices.

The Time Team will be soon be watching *The Lodger* and *The Pandorica Opens/The Big Bang* – so send your comments about these stories to *dwm@panini.co.uk*

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	1,965
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	247
ONE OR MORE REGULARS INCARCERATED...	307

SUBSCRIBE NOW!

Don't miss any of the **Doctor Who Magazine** Special issues

SAVE 50%!

13 ISSUES
& 3 SPECIALS
FOR JUST
£42*

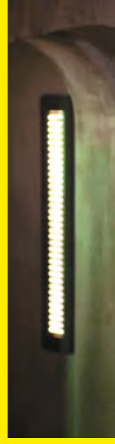
BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
ON LOCATION
Taking Doctor Who beyond the studio
panini magazines

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or **SUBSCRIBE ONLINE** at
www.paninisubscriptions.co.uk/drwhospec/ds04

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after 1 year charged at £68 for 13 issues + 3 Specials. Offer valid from 22 September to 19 October 2016. Annual subscription usually £60 (regular issues only), or £68 (regular issues plus Specials). For annual subscriptions please visit *www.paninisubscriptions.co.uk/drwho* UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £83.00. Ireland Bar Rate: **DWM** £80.00, **DWM** plus **DWM** Specials £95.00. Rest of World Bar Rate: **DWM** £80.00-£100.00, **DWM** plus **DWM** Specials £95.00-£120.00. The subscriptions hotline is open Mon-Fri 9:00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.



COLONY OF SNAKES

He was a bit of a slippery customer as Colony Sarff, and later returned to try to strangle the Doctor! We un-Veil the real Jami Reid-Quarrell...

INTERVIEW BY **TOM SPILSBURY**

What do David Tennant, Steven Moffat and Jami Reid-Quarrell have in common? Besides working on *Doctor Who*, obviously. The answer is, they all grew up in Paisley, Renfrewshire, in the west central Lowlands of Scotland.

“Actually, it was just outside of Paisley, in Linwood, which is a little car factory town, mentioned in The Proclaimers song *Letter from America*,” Jami clarifies in his gentle Scots accent. “Linwood was an overspill town on the outskirts – about ten miles outside Glasgow. So when I was 16, I just hotfooted it to Glasgow, and started training in acting at the Strathclyde Arts Centre, which was where Robert Carlyle trained. He had left by then, but he came back to teach us a little bit. Then I was kind of on my path from there.

“So in terms of watching *Doctor Who*, my era was the Tom Baker era. Tom Baker was my Doctor. K9, I thought, was just the most amazing thing *ever*. In fact,” he whispers, “I kind of still do. Mind you, I’m afraid I haven’t seen any of the modern K9 appearances.”

He’s still much the same, we reassure him. Like the Daleks. You don’t mess with the design classics.

“Yeah! I love that. You can’t really screw with that design, can you? There’s something about that kind of faceless, robotic voice. And just that mantra – ‘Exterminate!’ – that’s just threatening. Even though, back in the 1980s, we were like, ‘That Dalek can’t go up the stairs!’ Everyone knew that and spotted it. But somehow the power of the imagination is so strong. Fear works best when it’s stimulating the imagination, rather than when it’s just handed to you on a plate. That’s where, for me, a lot of modern television and film goes wrong. When it does work, it’s left to your imagination.

“What I like about *Doctor Who* is that you never see massive scenes of violence unfolding,” Jami continues. “That’s not really a hallmark of *Doctor Who*. You get explosions, but there’s not too much blood. It’s *suspenseful*. I remember that from the 80s as well. There was always that sense of heightened fear. If they were hiding in a little alcove in a corridor when a Dalek was going by, you shrunk into the alcove with them! You’d hide behind the sofa – all of that business.”

The scene Jami has just described sounds suspiciously like 1985’s *Revelation of the Daleks*, which would have been broadcast when Jami was a young lad. So does he remember Davros?

“Yeah! Terrifying! I found Davros terrifying. There was something about this strange wizened creature, who was half Dalek and half human. And the make-up, even then... it hasn’t changed all that much, has it? It’s become a bit more refined, perhaps.”

In those days, Davros was played by Terry Molloy. He had previously been played by both Michael Wisher in 1975’s *Genesis of the Daleks* and David Gooderson in 1979’s *Destiny of the Daleks*. In more recent times, Julian Bleach has played the Dalek creator. “The mask is amazing,” said showrunner Steven Moffat in **DWM** 492. “It’s even better than it was before. The way the flesh moves around his face – it’s completely real.”

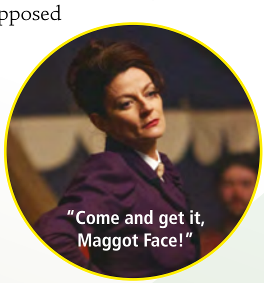
“It’s amazing,” agrees Jami, who played Davros’ henchman Colony Sarff in 2015’s *The Magician’s Apprentice*/*The Witch’s Familiar*. “Why does he look like that? Has that never been explained? He looks slightly lizardy or something? But he clearly wasn’t always that way. With the storyline in *The Magician’s Apprentice*, we see him as a humanoid kid, so I guess that really does leave the question open of how did he get from there to there?

“I think with Davros, although his appearance is quite disturbing, it’s the *voice* most of all. It’s really quite chilling. He’s always had this strangely relaxed old man voice, hasn’t he? And then he goes very Hitler-ish – like he gets possessed.”

Steven Moffat says that Julian Bleach can just do the Davros voice without any extra manipulation.

“He can! At the readthrough, when it got to Davros’ first scene, Julian – who had come in very meekly – opened his mouth, and everyone’s heads just turned to the end of the table! It was extraordinary. But yes, it’s actually very close to his own voice. It’s not manipulated. That gravitas is there. So instantly that’s getting back to what is scary about Davros; it’s the performance. It’s the performance of someone who’s strong with the vocal skill especially, because you’re having to act through prosthetics. That was just really beautiful.

“The readthrough was actually late starting, because Steven and Julian were stuck on a delayed train,” Jami recalls. “It was supposed to start at seven-ish, but by half past eight, we were still waiting. We were all gathered around this big table, but luckily we had place names. I was sat next to Michelle Gomez [Missy] on one side, and Nicholas Briggs [the voice of the Daleks] on the other side. Michelle and I hit it off straight away. As we’re both from Glasgow, we kind of went into Glaswegian mode! We started talking quite motor-mouth at each other. Nick Briggs was just staring, not able to keep up with the speed of our chatter!”



“Come and get it, Maggot Face!”

Colony Sarff was the first of three roles that Jami played in last year’s series. How did he get involved with *Doctor Who* in the first place? Was he asked to audition?

“Yes. I think I was sent two or three scenes. Because I’m from a theatre background, especially for West End shows, they’ll often see people several times. So I went in for this audition, and I thought it was the start of a long process, potentially. If I was lucky I’d move on to round two, round three, and then we’ll see. But I went

“Michelle Gomez just cracked up laughing and called me ‘Maggot Face’!”

Sarff glides into shot.

in to meet [casting director] Andy Pryor and [director] Hettie Macdonald. We read through the scenes with a camera on me. I just did it in the chair, and then they said, 'It says in the script that he glides and floats and has this snake-like quality,' but they also wanted to be careful not to give too much away before the reveal of him transforming into, y'know, a colony of snakes. So that was why I was brought in. Because I have a physical theatre background."

Colony Sarff is a character who is all about the movement – it's a very physical performance isn't it?

"By my standards, it's actually not *that* physical," Jami points out. "It's quite contained. But I guess there are physical skills involved. It was the quality of the movement that they were interested in looking at. In one of the scenes the Doctor mentions he's 'a snake nest in a dress', so I had brought a dress with me. It was actually a long, floor-length kilt. And I had done a bit of practice with that in my house, just allowing the flow of the garment to help with the flowing quality Colony Sarff has. So I said, 'I've got this kilt with me, do you mind if I put it on?' They were very happy. So I put the kilt on and we started working with the movement, and we did the scenes on camera. They were really happy with the floating movement, but then they said, 'How are we going to make him travel and glide?' I said, 'Well, I can moonwalk for you.' We tried some gliding movements, but we were in a carpeted room. So we went out into the corridors to find some smooth floor, in my long kilt, and we were moonwalking and gliding around, brainstorming ideas for how he would move. I mentioned the idea of a low-based trolley that I would lean into, maybe with a support bar..."

Eventually, the idea was for you to glide around on a Segway, hidden underneath your cloak, right?

"That's right. When I came to Cardiff for the final costume fitting, the effects guys had found these Segways, and it was before they had exploded on the scene commercially. I'd never seen one. I'd never even heard of them. Later on, all the fans were asking how it was done. People were absolutely obsessed with knowing! I wasn't sure if we were going to reveal that information, but then there was a *Doctor Who Extra* online, where it showed the Segway. That process was a really happy accident. The guys found the Segway online, and we weren't sure if it would work or not. I put the robe on, and I got on the Segway. Thankfully I've got good balance from my circus training."

We'd guess that it's probably harder than it looks?

"It's not that difficult once you've spent a bit of time on it. It's the first half hour that really throws people – sometimes literally! Once I was used to it, I then had to be in the robe and make it feel natural. My very first scene was on Skaro, coming into the jail cell where they're holding the Doctor, Missy and Clara. I had to come over a little ramp hiding some cables, past the Grip, over some more cables, and under a really low door which had to slide open just as I was coming through. All this, and I was an extra foot and a half taller than usual! It was unbelievable."

A bit of an obstacle course, then?

"I was just focusing on not falling off. It was fun, though."

The final effect works wonderfully – especially if you don't know how it's done. Like the Daleks themselves, Colony Sarff just... glides. It looks pretty freaky.

"That's because we're genetically programmed to read our environment, and to read movement. With a Dalek, you don't see an in-breath when it's preparing to move. You don't see any preparation. So it's like a spider suddenly scuttling."

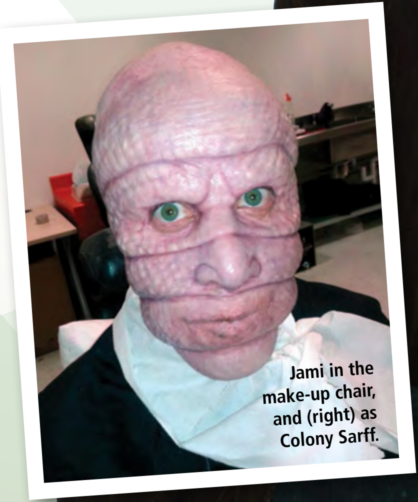
The Magician's Apprentice and *The Witch's Familiar* opened the 2015 series in spectacular style. But over the course of the two-part story, we don't actually find out a huge amount about Colony Sarff. What does Jami think about the character?

"Hmm, well, Davros certainly trusts Colony Sarff to go on this most important mission. He's like his envoy, his henchman, his head of security. There wasn't any backstory supplied, *per se*. I have some thoughts myself, but Steven Moffat created the character and so that remains to be seen. Is he a one-off creature? Or is there a whole race of Colony Sarffs?"

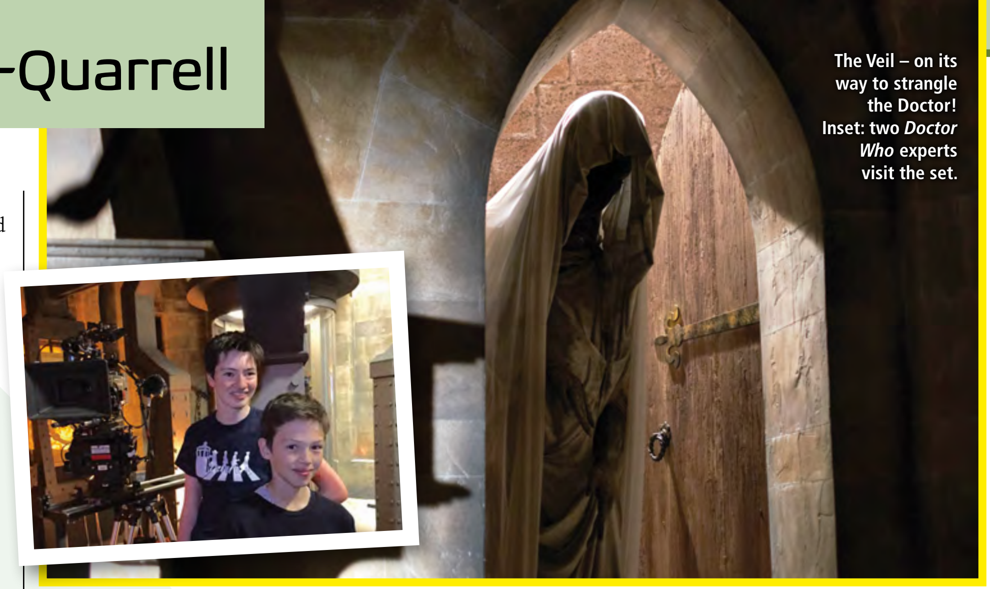
Well, there's very much the idea that you're not simply a single entity. Can the snakes which make up Sarff's body function individually?

"Yes, maybe..." Jami ponders. "It's really interesting, isn't it? You could really go to town with it. He could be made up of potential Daleks that have mutated into snakes and come together as a collective consciousness, for example. It could be a race of beings that are somehow close to... what's the word for someone from Skaro? A Skarran? A Skarosian?"

Well, we're not sure if ►



Jami in the make-up chair, and (right) as Colony Sarff.



The Veil – on its way to strangle the Doctor! Inset: two *Doctor Who* experts visit the set.

“Peter Capaldi saw me and said, ‘Oh, you’re back,’ and I said, ‘I’ve been brought in to strangle you!’”

◄ there’s an official collective term. We know that Skaro was the home planet for both the Kaleds and the Thals.

“Really? Okay. Well, I think there’s a constant plumbing of the imagination going on, for something that’s maybe disturbing and chilling and hasn’t been seen before. Colony Sarff was, for me, a real gift, because he really stays in people’s minds. Especially when he transforms, a third of the way through the episode. You just think he’s a bit ugly before that.”

That was an amazing effects sequence.

“That was really interesting for me. It’s where physical performers meet computer graphics. That was that fun moment. Every single time we did it, Michelle Gomez just cracked up laughing. She kept calling me ‘Maggot Face’. At that point when you’re doing it, you’re not quite sure if it’s going to work. You wonder if it will make it in the final cut. Who knows? Maybe it won’t look right. Sometimes that happens. It is a creative process, and sometimes those final touches that really seal the deal are the ones that are discovered in the moment on set. You can’t plan them because you haven’t had the costume, and you haven’t had the prosthetics. So you try out a couple of things, and the director will look at the monitor and say, ‘That’s not working. But that *is* working.’ You obviously follow the director’s guidance and you hope that it will knit together with the CGI.

“It does require a certain investment from your own imaginative powers. I think usually that’s what’s exciting. You look at the first scene of *The Magician’s Apprentice* with the hand mines; now who’s to say that that was going to work so well? It *could* have looked very silly. But my goodness, I found it so chilling. It’s playing that line, isn’t it? Going back to earlier *Doctor Who*, it definitely played that line, and asks you to go with it.”

How did the other actors react to you when you were in your full costume and make-up?

“Well, actually, with Colony Sarff, as soon as I would float on set on that Segway, people would back away from me and everyone would actually get quite freaked out. That was really helpful for me as the character. Michelle was pretty much the only one laughing and calling me ‘Maggot Face’ all the time.”

Mind you, that’s perfectly in character for Missy too...

“Exactly! Which is why her casting is so perfect. It’s the right match of personality and role. I could relax in between scenes. When we were in the arena, all the extras who were audience watching the tank come in and all of that business, when I came on set, you could hear a hush come over, and people whispering, ‘How’s he moving?’ When I would turn around, you could hear people’s disgust and their horror. So it wasn’t too hard for me. It’s great because the physicality and the appearance do a lot of the work, which means that I don’t have to play an arch-villain; I don’t have to camp it up. I can keep it quite contained.”

What’s the right level to pitch your performance, when you’re playing a character like Colony Sarff?

“I think that was one of my key challenges. Already you’re in this quite spectacular make-up and robe, floating around. How do you pitch that? For me, that was a bit of guesswork and working with Hettie. But initially going with your instincts. My instincts are quite naturalistic, but working with the Royal Shakespeare Company I had to understand how to take things up a gear, but without being declamatory, and without being larger than life. You have to strike a certain chord, strike a certain note where there’s a reality to it, there’s some sort of truth to it, but it’s not just someone sitting having a coffee, someone talking about the football or whatever... it’s heightened. For me, it was a really interesting role to do that with. Taking my theatrical instincts into the television world, then seeing how we merge those instincts. It was a bit of a risk really.”

How useful was the script in terms of giving you an indication of how Sarff talks? Did it say he should *sound* like a snake?

“I think in the script, there were specific notes probably *not* to hiss too much actually, before the big reveal. Then, Hettie would guide me because she was like, ‘Well, we want a little bit of hiss.’ Because, after all, he does look like a snake. That was finding the right balance of hiss. Once the transformation had been revealed, then I could go to town. But I don’t think it needs a lot of hissing because already you’ve got the visual. I didn’t worry about hissing too much. Also, Ralph Fiennes did that so well with Voldermort [in the *Harry Potter* films], and I didn’t want to just replay that.”

At the end of *The Witch’s Familiar*, Sarff appears to meet his end, although it’s quite quick. Blink and you’ll miss it...

“Yes, it’s not incredibly clear if he’s ended or not, is it?”

So he could come back...?

“It’s always nice to come back! There’s no line drawn under that. I mean, Missy was atomised, but she actually wasn’t. She was teleported.”

And as Sarff is a colony of snakes, perhaps some of them managed to survive?

“Yes, I think Colony Sarff would be quite difficult to completely exterminate.”

If there’s one thing every *Doctor Who* villain must enjoy, it’s a confrontation with the Doctor himself. How did Jami enjoy squaring off against Peter Capaldi?

“Well, I met Peter at the readthrough,” he recalls. “That was the first day they gave me the Segway, and I was practising. We were in a big meeting room where there was a bit of space, so I was rolling around. Peter came in, said hello to everyone, and then we had to wait a little bit, so I carried on practising. Peter later told me that he didn’t realise that the Segway was part of the role. He thought that was just my thing, you know, like someone who brings their skateboard with them to work!

“Later on, I spent a lot more time filming with Peter [as the Veil in *Heaven Sent*]. He’s an incredibly lovely man and an amazing actor to be around to see his process. I mean, he’s often filming two episodes at the same time. He’ll finish one scene with us and go over to another studio space to film scenes from a different episode. I was in awe of Peter as an actor, but also as a person. He just keeps it together so well, all the pressures of that role in *Doctor Who* – and it’s not just a role, it’s a position as well. You’re representing a whole world to the fans, and he does it with such grace. I feel honoured to be around him and that’s not in any reverential way. He’s just such a lovely bloke. He’s so down to earth and such a great actor at the same time, with all those responsibilities to carry.

“When we were filming *Heaven Sent* I brought some of my family down. I asked the studio and the producers were really lovely and said, ‘Yeah fine.’ I have two nephews, one of whom is also called Jamie, and at the time he would have been about 16. He’s an absolute *Doctor Who* fanatic and knows everything, going back to the 60s. We brought them in and they were so happy to be there. They were like, ‘Do you think we’ll get to meet Peter?’ The runners radioed ahead as I brought them on set, and Peter was the first person they met. He came up to meet them at the door and welcomed everyone. They were completely stunned to silence because Doctor Who was standing in front of them in costume! They were doing a reset for the next scenes, so there was about half an hour of downtime for the actors. Usually, in that downtime, Peter will have to learn more scenes, but he used that half an hour to take my family around the TARDIS and give them the full tour. He was really happy to hear some Scottish accents! He answered my nephews’ [Jamie and Lewis] questions about *Doctor Who* history – and they started to geek out with each other! Peter has got a very in-depth knowledge of *Doctor Who* history. I don’t, but my nephews do. They were really getting into the nitty-gritty.”

When you returned later in the season for *Heaven Sent*, did you audition again?

"The actually brought me straight in for that. It's not an actor's part as such. It's a physical performance. It's not necessarily exactly the sort of thing I would usually be doing. But I think there was some sort of bonding that happened while we filmed the first two episodes. It was a real honour to be trusted in that way, for them to say, 'We think you can do this, because we've seen with your physical skills what you did in the last role.' So they brought me in. The guys at [prosthetics company] Millennium FX were amazing, because by that time it was near the end of the series, and of course everyone's behind schedule. The clock's ticking away. But they managed to build the Veil in a really short space of time. I was suddenly in and out for a few costume fittings and then I was on set. I remember walking on set and into my little trailer and walking past Peter. He saw me – and said, 'Oh, you're back. Great to see you. What are you doing now?' I said, 'I've been brought in to strangle you!' Because that was always the main thing that the Veil was going towards, reaching for him and eventually strangling him."

Jami was one of only three credited actors in *Heaven Sent* – alongside the show's lead actors, Peter Capaldi and Jenna Coleman.

"I'm really glad that Steven wrote that episode that way because it showcases Peter as the amazing actor that he is. I think Peter and Rachel Talalay, the director, really got their heads together to work out the puzzles that that script presented to them. And it shows through so well, doesn't it, in the actual episode? It's such a well thought-through meditation on the Doctor's psyche. It was pretty special to be there in this episode that mostly only had the Doctor in it. When I read through the script, I was absolutely gobsmacked. It's a real coup as a piece of television. I think it'll stand the test of time."

Jami did return briefly in the following episode, *Hell Bent*, as a Cloister Wraith.

"On the set of *Heaven Sent*, Pete [Bennett], the producer, said to me, 'I might have another job for you if you fancy it.' I said, 'What's that?' He said, 'Well, in Episode 12, we've got these wraiths and we think that they should glide. If you're up for it, we'll get you in and we'll have a couple of other actors and you can teach them how to glide.' So that was great to come back again."

Having grown up in Scotland, Jami actually spent his early years of adulthood in New York, trying to become an actor.

"I actually went there to try to track down Gus van Sant, the filmmaker, because I really liked his work," he explains. "He lived in Portland, Oregon and I had a free flight to New York. I ended up staying in New York for about nine months. I spent all my money in the first two weeks. I thought, 'I just need to get to America.' When you're that age, you don't think things through! I'd never do that now.

"Anyway, I got myself over to America. I thought, 'Get to the same continent; that's the first step.' He was on the other side of the continent and I had some tenuous link through someone who had worked on his films – but she lived in Portland. It took me nine months of working on really crappy jobs to get money to fly over to the other side of the States. By the time I got to Portland, Oregon, he was in Canada making *To Die For* with Nicole Kidman."

So you never got to meet him?

"No. Not yet. I flew over when I was 18, and I guess I was probably 19 by the time I came back."

Gotcha!

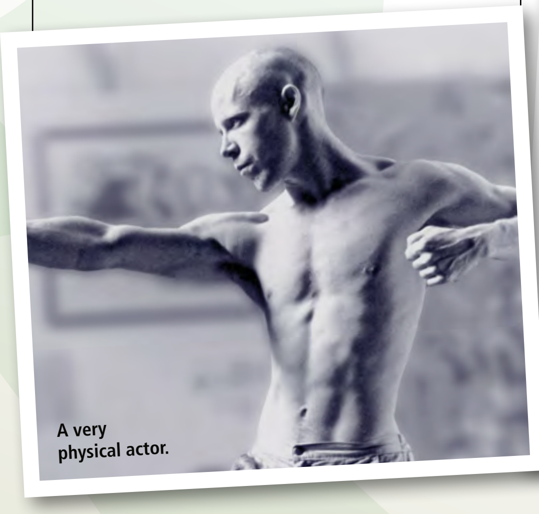
What did you do when you returned to Scotland?

"I spent a couple of years doing music projects, mixing it up with my acting, and then I came down to London to train in the circus. I still don't know why! I was drawn towards doing something physical. I was getting lots of physical acting roles and felt like it would be good to get some training. I looked at dance schools and they weren't the right thing. I looked at some mime schools, but I'd already trained in mime with a company in Ireland called the Blue Raincoat Theatre Company. I was told about a circus school opening up and I thought, 'Why not have a look at it?'"

What attracted you to that way of life? It sounds like a very uncertain way of living.

"I like chaos," Jami smiles. "I like chaos and then creating order out of the chaos. I think that's what creativity is. Being able to take these invisible threads from either within you or without you and draw them together and out of chaos create something solid. I guess I was lucky because I knew a couple of guys in my town who were really interested in filmmaking and they were a few years older than me. So I actually started acting when I was 12, making films that were aspirational 'Spielberg meets Ridley Scott' films – they were big fans of *Blade Runner*, and *Alien*, and *ET*. So I got accidentally thrown into it then.

"One of my first ever jobs was playing a marine in ['total reality' experience] *Alien War* in Glasgow, which then came to London after that. When I was in New York, I saw Sigourney Weaver on the street, so I had to stop and chat with her. It could have been quite uncomfortable, but she was really happy. It turned out that we had mutual friends because she had just been to the London opening of *Alien War* which I had worked on in Glasgow. Experiences like that strengthened my resolve to put yourself out on a limb and open yourself up to the world and see what possibilities present themselves."


A very physical actor.

You didn't get starstruck then? Sigourney Weaver is pretty famous, after all.

"No. I've been around quite a lot of famous people. I went over to LA for a *Doctor Who* convention recently, and at one point I went back to the holding room for the actors and then John Hurt came in with his wife. It was just the three of us – and I'd never met him before. That was amazing to suddenly be chatting away with John Hurt, and he was absolutely gorgeous. From that very brief experience, I found him quite a gentle, possibly shy man? Who knows. A lot of actors who give these amazing soul-bearing performances are not necessarily the most extrovert people. A lot of actors aren't that comfortable with interviews. I'm more on the other side of the line where I like talking to people. I'm from Glasgow. We talk to people! Wherever you go around the world, you always meet a Scottish person who likes talking to everyone.

"That's the other thing about coming onto *Doctor Who* – the crazy Scottish factor. You've got David Tennant from Paisley, Steven Moffat from Paisley... Peter Capaldi, Michelle Gomez, Karen Gillan... There's a lot of Scottishness going on! How Steven's worked the Scottish angle on Peter is brilliant. I love that. And because Steven's Scottish, he can make Scottish jokes."

So, having played three *Doctor Who* roles in the space of a year – but none of them with a Scottish accent – does Jami have any more work lined up?

"Well, I'll be appearing in the new series of *Red Dwarf* [starting on Dave in September] as a demented robot surgeon named Aesclypius! Also, Andy Pryor brought me in for *Class* [the new BBC Three spin-off series, beginning next month] to play another alien, but I ended up being offered a completely different role which is more human, so that's quite fun for me, getting to play a human."

Don't you usually play humans then?

"Actually, I usually play sprites! I've played Puck [from Shakespeare's *A Midsummer Night's Dream*] quite a lot. I've played Puck for the Royal Opera House, for a Scottish opera, and for Hanover State Opera, which is in the Benjamin Britten opera and Puck's a spoken role. It's written originally intended for a boy, but they do often use adults to play the role – usually a boy adult, slightly kind of Peter Pan-ish and sprightly. So I'm not often playing humans. More humans would be good!"

You can follow Jami on Twitter and Instagram [@JReidQ] and visit his website at *www.jamirq.com*

Jami as Puck.

The DWM review

The latest *Doctor Who* episodes and products reviewed by our team!

AUDIO DRAMAS

BIG FINISH
RRP £20 (CD box set/download)

Classic Doctors, New Monsters Volume 1

Sylvester McCoy often says his job on *Doctor Who* was to remember the lines and try not to bump into the monsters. In truth, though, bumping into monsters *is* the job, and this box set finds McCoy and three fellow twentieth-century Time Lords rubbing up against a quartet of box-fresh favourites from the BBC Wales creature cupboard.

The pre-credits teaser to *Fallen Angels*, in which a pair of British honeymooners are zapped back to the seventeenth century while visiting the Sistine Chapel, would slot seamlessly into the current TV show – at least until Peter Howell's muscular 80s version of the theme kicks in, delivering exactly the sort of time-hopping thrill we paid the entry price for.

Phil Mulryne's story is a 'celebrity historical', in which the Fifth Doctor finds Michelangelo has downed tools at the Sistine to take on a private commission carving a stone angel. The idea of transposing an entirely mute enemy to the audio medium rather puts one in mind of the days when they used to have ventriloquists on the wireless, but Mulryne finds a neat workaround by placing the Angels at the heart of a religious cult, complete with a high priest to advocate on their behalf. Renaissance Italy proves an inspired location for the Angels, allowing them to hide in plain sight among the local statuary. When in Rome, and all that.

> 'Sylvester McCoy has some nice material about how pain and griefare just as valuable as joy and hope.'

PETER DAVISON, COLIN BAKER, SYLVESTER McCOY AND PAUL McGANN
DOCTOR WHO
CLASSIC DOCTORS NEW MONSTERS
VOLUME ONE
BRAND NEW ADVENTURES • FULL-CAST AUDIO DRAMA

Judoon in Chains also has to surmount the problem that the headline villains are, in part at least, a visual gag. Fortunately, like the Angels, they're blessed with an interesting MO that works even without the pictures. In this case, there's sport to be had in the contrast between their petty punctiliousness and the Doctor's freewheeling anarchy.

It's a trial story with a courtroom framing device – a concept which doesn't have the happiest precedent for the Sixth Doctor. That said, Colin Baker is in his element here, all Latin showboating and lofty moralising as defence counsel for Captain Kybo, a Judoon deserter who has unexpectedly developed a sense of humour and a talent for romantic poetry. It's a slight tale from Simon Barnard and Paul Morris that's long on intrigue but short on jeopardy. It's worth it, though, to hear Colin Baker in his full pomp, while you have to love any script that makes room for a debate about whether a court of law is under the jurisdiction of the Judoon or Reigate and Banstead Borough Council.

Harvest of the Sycorax is a base-under-siege actioner in which the bone-rattling voodoo warriors attempt to make a violent withdrawal from the galaxy's biggest blood bank – a space station housing bio-data for the entire human race. James Goss' script is also a satire, after a fashion, on big pharma, set in a future where everyone is medicated to the eyeballs, which gives Sylvester McCoy some nice material about how pain, grief, fear and remorse are just as valuable as joy and hope. (Three decades on from *The Happiness Patrol*, the Seventh Doctor is still very much a sunshine and showers kind of guy.) He's supported by a lovely companion-of-the-week turn from Nisha Nayar as Pharma Corps employee Zanzibar Hashtag, though the Sycorax fare less well, coming across as slightly shrill and camp. Not that you'd say it to their faces, obviously.

Of all the antagonists in this collection, the Sontarans are perhaps the best fit for the medium. For a race that insists "words are the weapons of womenfolk", they give better chat than your average monster – possibly because, at heart, they're exactly the sort of pompous military buffoons familiar from *Catch 22* or *Blackadder Goes Forth*. It's just that they happen to look like potatoes.

WRITTEN BY Phil Mulryne, Simon Barnard, Paul Morris, James Goss, Andrew Smith

Fallen Angels

STARRING

Peter Davison	The Doctor
Sacha Dhawan	Joel Finch
Diana Morgan	Gabby Finch
Matthew Kelly	Michelangelo
Joe Jameson	Piero
Dan Starkey	Priest
Barnaby Edwards	Jacopo

Judoon in Chains

STARRING

Colin Baker	The Doctor
Nicholas Briggs	Captain Kybo/Commander
Kiruna Stamell	Eliza Jenkins
Trevor Cooper	Jonathan Jaggers Esq/Mr Preddle
Tony Millan	Justice Borrows/Jonty
Sabina Franklyn	President Beel/Aetius/Herculania
Nicholas Pegg	Meretricious Gedge/Billy
Barnaby Edwards	Judoon Computer

Harvest of the Sycorax

STARRING

Sylvester McCoy	The Doctor
Nisha Nayar	Zanzibar
Jonathan Firth	Cadwallader
Rebecca Callard	Shadrak
Giles Watling	The Sycorax Chief
Alex Deacon	Eshak

The Sontaran Ordeal

STARRING

Paul McGann	The Doctor
Josette Simon	Sarana Teel
Dan Starkey	Jask
Christopher Ryan	General Stenk/Flitch
Sean Connolly	Tag Menkin/Ensign Stipe

Like the Judoon story, Andrew Smith's *The Sontaran Ordeal* teams the Doctor up with an enemy fugitive – this time, Commander Jask (Dan Starkey), who has disgraced himself in battle and been sentenced to death by General Stenk (Christopher Ryan). Ryan and Starkey are the modern masters of this stuff, and they're well matched by Paul McGann, who wears the Eighth Doctor's ready wit so lightly. *Blake's 7*'s Josette Simon, meanwhile, makes for another delightful one-shot companion as Sarana Teel, a dressmaker on a suicide mission to bring peace to the planet Drakkis.

Drakkis' fate serves to illuminate the horrors of Time War perhaps more effectively than anything that's so far been achieved on TV. Here, a fleeting skirmish lasting barely a heartbeat for the Time Lords translates as an eternity of suffering for the Drakkians, as fallout from the war irrevocably alters the planet's past and future, condemning it to cycle of endless violence. "This Time War poisoned our history," Sarana tells the Doctor, shortly before banishing him for having blood on his hands – this incarnation, it seems, doomed always to be a victim of the war himself.

It's a strong finish to a successful meeting of *Doctor Who* old and new, smartly directed by Barnaby Edwards. The collection has all the makings of a graveyard smash, this monster mash.

PAUL KIRKLEY

AUDIO DRAMA

BIG FINISH
RRP £20 (CD), £15 (download)

Gallifrey: Enemy Lines

Picking up where last year's *Gallifrey: Intervention Earth* left off, this latest story has a lot of business to take care of. *Enemy Lines* opens with Romana about to hit the button on a critical decision, a suicide mission to save Gallifrey, when Braxiatel (Miles Richardson) sweeps in to warn her off, advising that the future she's about to create is even more catastrophic.

Returning to Gallifrey with Brax, Romana has a right old mess to unravel. With Temporal Powers from other worlds poised to go to war, political machinations from rivals in the Capitol, and a sticky situation with clashing timelines left over from *Gallifrey: Intervention Earth* to deal with, she does the only thing she feels she can: resign as President.

This is music to the ears of her loathed rival Livia, played with smiling venom by Celia Imrie, whom Romana names as her successor, chiefly to get Livia out of the way. Romana then sets to work on her considerable to-do list, aided by Leela, with whom she's frequently at odds.

Meanwhile, Ace and her boss Co-ordinator Narvin (Seán Carlsen) hop between various dire situations, with Ace getting enthusiastically stuck into the action-y stuff, and quite possibly flirting with Narvin, who seems a little scared of her at times. On top of all of this business with paradoxes, war, and other skulduggery, there's another force to reckon with, the ghostly figure of the Watchmaker (Eve Karpf), a legendary figure from ancient Time Lord history. She's an inspired creation, creepily brought to life by Karpf, and with a strong motive – to search out anomalies within the timelines, and remove them, therefore restoring balance. The problem is that anomalies means people and removing means killing.

WRITTEN BY David Llewellyn
STARRING

Lalla Ward	Romana
Louise Jameson	Leela
Sophie Aldred	Ace
Seán Carlsen	Narvin
Miles Richardson	Braxiatel
Celia Imrie	Livia
Tom Allen	Plutus
George Watkins	Gaal
Hannah Genesius	Trave
Eve Karpf	The Watchmaker
Nigel Fairs	Kalbez
Sean Biggerstaff	Moros

David Llewellyn's six-part story is stuffed with incident and court intrigue, a space opera on an epic scale. The ensemble cast led by Lalla Ward, Louise Jameson and Sophie Aldred are given some strong material to work with, as characters collude and collide. There's almost too much going on at times, but it's so well written that the cast sail through it. It's tightly directed by Scott Handcock, with some eerie sound design, especially in scenes involving the Watchmaker.

Romana and Livia's catty relationship is a highlight, with the superb Imrie throwing honeyed daggers at Lalla Ward, who's utterly withering in response. In turn, relations between Romana and Leela are also somewhat bumpy. Llewellyn skilfully builds this up over six episodes, leading to a superb final instalment that pulls a timey-wimey rug from beneath Romana.

It's pretty much a two-hander between Romana and an older, more bitter Leela, who is inadvertently abandoned for decades due to glitching timelines. The two are left with nowhere to hide on a world that shouldn't exist, as the Watchmaker closes in. Ward and Jameson are excellent, with Romana at the end of her rope, and Leela harbouring mixed feelings about being left to fend for herself, and her taste of a happy life without Gallifrey in it. The only character that seems to have had a fairly easy ride is the arch-schemer Brax, and even he ends up at a personal crossroads as the story rumbles to its conclusion.

Enemy Lines is wrapped up in a satisfying manner, clearing the decks from the fallout of *Intervention Earth*, but also setting up ominous rumblings of things to come. There's still trouble ahead, and we know that Gallifrey has terrible events in its future. It's to the credit of the *Gallifrey* series that you're still left wondering what happens next.

MARTIN RUDDOCK

AUDIO DRAMA

BIG FINISH
RRP each £14.99 (CD), £12.99 (download)

The New Counter-Measures:
Who Killed Toby Kinsella?

The last series of Big Finish's *Counter-Measures* range ended on a big shock, with the whole team, bar their shady boss, Sir Toby Kinsella (Hugh Ross) apparently all killed off, seemingly putting an end to their story.

Who Killed Toby Kinsella? represents a departure for the range, a two-part story designed to set up the team's return in the *New Counter-Measures* series later this year. Set in winter 1973, against the background of the Three-Day Week and unrest in the Middle East, it opens with the wily Sir Toby assassinated by a mysterious killer as he attempts to wipe out the last remnants of old foe The Light. Sir Toby certainly goes out with a bang, leaving a big mystery to unravel, involving the visiting Middle-Eastern Prince Hassan Al-Nadyr (Raad Rawi), and a conspiracy seeded as far back as Toby's university days.

WRITTEN BY John Dorney, Ken Bentley
STARRING

Simon Williams	Group Captain Gilmore
Pamela Salem	Rachel Jensen
Karen Gledhill	Allison Williams
Hugh Ross	Sir Toby Kinsella
Raad Rawi	Prince Hassan Al-Nadyr
Justin Avoth	Mikhail
Belinda Stewart-Wilson	Overton
Ian Lindsay	Routledge
Alan Cox	Fanshawe

Upon hearing the news, Ian 'Chunky' Gilmore, Rachel Jensen, and Allison Williams emerge from years of hiding under false identities to investigate Kinsella's death, operating as rogue agents under the radar – albeit with MI5 in pursuit, led by the cool Miss Overton (Belinda Stewart-Wilson).

The scripts have a lot of fun with how the Counter-Measures team has adjusted to civilian life under fake IDs in the intervening years. Gilmore has become a raffish airline pilot, Rachel is a teacher, and Allison has renounced all material possessions to live on a kibbutz in Israel. Once reunited, the chemistry between Simon Williams, Pamela Salem and Karen Gledhill is strong. Their characters benefit from being left to fend for themselves – living on their wits, and investigating their old friend's murder without the benefit of the heavy military back-up to which they're accustomed.

Despite being dead, Ross' inscrutable Sir Toby makes his presence heavily felt throughout via flashbacks and an elaborate sequence building up to his demise, pulling strings from his youth and it seems, from beyond the grave.

John Dorney and Ken Bentley's scripts are excellent, mixing the 60s ITC action-serial vibe of previous series with the more down-at-heel grimness of a mid-70s spy drama. Both parts of the story are light on sci-fi, and heavy on espionage – with the feel of BBC serials like *Tinker, Tailor, Soldier, Spy* and *Smiley's People*. It's a different, less glamorous world, and the soundtrack and overall ambiance reminds you at every opportunity that it's the 70s. It's peppered with authentically muffled-sounding TV news bulletins reporting the latest on the Suez Crisis, and how England is coping with power cuts in the dead of winter. The music is great too. The updated theme tune is suitably brash, and Nick Briggs' score buzzes with guitars, harpsichords, and synthesisers that sound suspiciously like someone's mounted a raid on the mid-70s Radiophonic Workshop. Attitudes are also different, and Stewart-Wilson's ranking MI5 officer has little time for Gilmore's clumsy attempt at turning on the charm, which is only missing a Leslie Phillips-esque "ding-*dong*".

The characters of Gilmore, Rachel and Allison still have a lot to give. They're a family, with Salem's calm, measured Rachel the glue between Gilmore and Allison – whose relationship is fond, yet snarky, with a lot of entertaining sniping.

This is a convincing reboot of the *Counter-Measures* format. For those unfamiliar with previous releases, it doesn't require too much background knowledge, and is a very good jumping-on point. The team is left in a good place at the end, and the future looks bright for its new adventures in the 1970s.

MARTIN RUDDOCK

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Fiesta of the Damned

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, BONNIE LANGFORD AND SOPHIE ALDRED in
FIESTA OF THE DAMNED
BY GUY ADAMS
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FULL CAST AUDIO DRAMA

WRITTEN BY Guy Adams

STARRING

Sylvester McCoy	The Doctor
Bonnie Langford	Mel
Sophie Aldred	Ace
Enzo Squillino Jnr	Juan Romero
Christopher Hatherall	George Newman
Owen Aaronovitch	Antonio Ferrando/Control Unit
Tom Alexander	Luis/Phillipe

First things first, this is a Spanish Civil War drama starring TV's favourite Time Lord and they haven't called it *For Who the Bell Tolls*, which is either an example of admirable restraint or a missed open goal, depending on your point of view.

The Doctor does invoke Hemingway's novel in passing, though, as he, Ace and the recently rejoined Mel throw their lot in with a column of embattled Republican soldiers under fire from Franco's bombers in 1938. (They'd been hoping for Fuerteventura but, as Ace notes ruefully, that's what you get when you travel Club Type Forty.)

The first episode of Guy Adams' story plays like a Hartnell historical, complete with a lengthy lecture on the origins of the conflict that would have delighted Sydney Newman. The fact the Doctor knows it's a war the guerrillas can't win only adds to the sense of futility in a script that doesn't shrink from the bloody horrors of battle. "The war is already won," says one Republican grimly. "The rest of us just haven't had the common sense to lie down and die yet."

It's a typically elegiac line in a lovely, lyrical script that flatters Sylvester McCoy's talent for wistful melancholy; if any Doctor was born to offer tender laments for the dead, it's this one. Adams also chews over some weighty philosophical ideas, not least the question of whether war should be allowed to define a man.

It's such fertile stuff, in fact, that it's almost a shame when the monster of the week finally lumbers into view at the first cliffhanger, Franco's air raids having disturbed something nasty and not-of-this-world in the Spanish mud.

Before long, the walled town of Farissa is being besieged by giant, bat-like zombies – though, by *Doctor Who* standards, it's a relatively low-key siege. "This is an everyday situation as far as the Doctor is concerned," says Mel, and there's some truth in that – but it's actually to the serial's advantage, giving the story and characters an unusually generous amount of space to breathe.

For Mel, that means exploring a tentative romance with freedom fighter and 'man of the people' Juan Romero. Clearly smitten, he's very keen that *two become Juan* and even rips open her blouse – though only because she's snagged herself on a monster (that's his excuse, anyway). Ace also finds a kindred spirit in *Times* war reporter George Newman, a fellow adrenaline-junkie who's as quick to rush into danger as she is. It's a good showcase for Bonnie Langford and Sophie Aldred, who engage in some top TARDIS bantz (I loved Ace teasing Mel about drinking a smoothie made from 'spinach and tears').

It dissolves slightly into a shouty runaround in the final act – but what *Doctor Who* story doesn't? For the most part, *Fiesta of the Damned* is a thoughtful, intelligent war story with more of the spirit of Hemingway than you might reasonably expect from a sci-fi creature feature about bat-zombies. **PAUL KIRKLEY**

> **'The lovely, lyrical script flatters Sylvester McCoy's talent for wistful melancholy.'**

AUDIO DRAMA

BIG FINISH
RRP £20 (CD/download)

The New Adventures of Bernice Summerfield

Volume 3: The Unbound Universe

WRITTEN BY Guy Adams, James Goss, Una McCormack, Emma Reeves

STARRING

Lisa Bowerman	Prof Bernice Summerfield
David Warner	The Doctor
Sam Kisgart	The Master
Zeb Soanes	The Librarian
Guy Adams	The Sage of Sardner
Tom Webster	Acolyte Farnsworth
Rowena Cooper	Mother Superior
Alex Jordan	Mandeville/Kareem Chief/Acolyte
Sophie Wu	Millie
Julie Graham	Prime Minister 470
Damian Lynch	Ego
Kerry Gooderson	Megatz
Deirdre Mullins	Fleet Admiral Effenish
George Blagden	Colonel Neave
Richard Earl	Gallario
Laura Doddington	Idratz

Back in 2003, when *Doctor Who* wasn't on TV, you couldn't move for new Doctors. Most of them were created for Big Finish's *Doctor Who: Unbound* range, a fondly remembered series of 'what if' tales, introducing alternative Doctors. The most successful of these was David Warner's alternative, less reliable Third Doctor, a man exiled to Earth too late to save it.

After a long absence, it's this Doctor, fallen on hard times, who barges into Bernice Summerfield's world mid-lecture and kidnaps her, dragging her back to his own, broken, dying universe. Thus begins the third series of Benny's *New Adventures*.

Since this Doctor's last appearance, his universe's equivalent of the Time War has happened. By default, he now rules this universe, but is a figure of ridicule and contempt. He's hard work: acerbic, rude, and lacking in people skills. Even his ailing TARDIS doesn't seem to like him anymore. *The Library in the Body* by James Goss is a strong start, with the Doctor and Benny visiting the last library in the universe, as it comes under attack from the brutish Kareem. There are singing nuns, and an innocent sounding catchphrase takes a sinister turn as the true nature of the library is revealed.

Planet X visits the dullest planet in the universe, where to be in any way exceptional is a crime punishable by lobotomy or death. Guy Adams' story is pure pulp sci-fi with some spot-on Doctorish railing against the system, and a memorably nasty villain in Julie Graham's Prime Minister 470.

The Very Dark Thing by Una McCormack is the pick of the set, dealing with what appears to be a world of pure whimsy, with singing rivers (River Song, anybody?) and unicorns – but is really about the horrors of war, and how we can sometimes put our fingers in our ears and pretend bad things aren't there.

It's not just this universe's version of the Doctor making a comeback. The finale, *The Emporium at the End* by Emma Reeves, brings Benny and her reluctant fellow traveller face-to-face with this universe's Master. He's played, with surprising charisma, by the eccentric (and largely resting) actor 'Sam Kisgart' (a controversial figure on stage and screen, about whom the cast and crew are cautiously diplomatic about in the bonus interviews). In a typically insane scheme he's running a shop under the alias of 'the Manager', and selling lottery tickets to another dimension. He's a smooth operator, and Benny's questionable taste in men means she almost falls under his spell.

This fractured, offbeat universe is a breath of fresh air. Removed from the usual rules of *Doctor Who*, and the safety net of having a Doctor that's a safe pair of hands, all bets are off, and anything could happen.

This box set shows Benny getting to know a complex man, very different from the Doctor she knows. Their pairing works a treat, giving her the chance to look at a Doctor with fresh eyes. She's clearly a tonic for him, and Warner's world-weary Time Lord gains an increasing twinkle as Benny helps him to find himself.

There are inevitable similarities with the War Doctor, but the scripts and Warner's performance take this Doctor somewhere else. Warner might be a commanding presence, but it's Lisa Bowerman's show and she owns it, as Benny boozes, flirts, gets very cross at the Doctor, and saves the day. The box set concludes with them left to travel the Unbound universe; based on these stories, whatever happens next should be a lot of fun. **MARTIN RUDDOCK**

DOCTOR WHO
BIG FINISH
DOCTOR WHO
Bernice Summerfield
The New Adventures of Bernice Summerfield
VOLUME THREE: THE UNBOUND UNIVERSE

AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)

The Trouble with Drax

Doctor Who of the late 1970s is a broad church, stuffed to the rafters with wonderful ideas. Not all of them pan out, but in 1979 six-parter *The Armageddon Factor* writers Bob Baker and Dave Martin struck gold in that story when they introduced loveable, wheeler-dealing cockney Drax, possibly the only Time Lord ever to have done hard time in Brixton Prison.

Drax, an old schoolfriend of the Doctor, has been a fan favourite ever since. He's a brilliant creation, a petty crook with the gift of the gab, who just happens to be a genius temporal engineer. He's a perfect antidote to all those snooty Time Lords in robes and impractical collars, and this is his long-overdue return.

The Trouble with Drax opens, true to form, with him on the run and in a spot of bother. He promptly drags the Doctor and Romana off course to enlist their help in retrieving a mysterious object from the 'temporal Atlantis' of Altrazar.

WRITTEN BY John Dorney
STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
John Leeson	K9/Cabot
Ray Brooks	Drax
John Challis	Rosser
Hugh Fraser	Charles Kirkland/Shopkeeper
Jane Slavin	Shopkeeper 2
Miranda Raison	Inspector Fleur McCormick
John Banks	Grunthar/Street-Cleaner

Of course, where Drax is involved, there's always a twist. To say too much more would blow the doors off the whole plot, but *The Trouble with Drax* is an ingenious caper, owing a cheeky debt to *Ocean's Eleven*, *The Italian Job*, and *Hustle*. John Dorney's script is both very clever and often laugh-out-loud funny, as it becomes clear exactly how much of a con Drax is involved in.

Tom Baker is on particularly twinkly form, as a mildly exasperated Doctor outwitted again and again by his old mucker, who's always at least one step ahead of him. That said, the Doctor does seem to be rather enjoying the chase here.

That's more that can be said for Romana. Lalla Ward starts off with mild umbrage and builds to pure outrage. She's decidedly unimpressed when Drax initially gets in a cheeky nod to her previous 'ice maiden' incarnation as they meet, and relations don't improve from there when she and K9 are taken hostage.

But, for all the banter between the regular cast, this is essentially a *Doctor Who* story where the TARDIS crew becomes the guest cast in a sort of sci-fi episode of *Minder*. It's quite literally 'The Drax Show'. He even gets his own theme tune. This is one of the best *Fourth Doctor Adventures*, criminally good fun. **MARTIN RUDDOCK**

AUDIO DRAMA

BIG FINISH
RRP each £10.99 (CD), £8.99 (download)

The Pursuit of History & Casualties of Time

The Pursuit of History and *Casualties of Time* round off this year's fifth series of the *Fourth Doctor Adventures* in style, with a two part finale by writer/director Nicholas Briggs.

The story covers a lot of ground over its four episodes, not only tugging at the loose running thread of the TARDIS crew on the run from the Black Guardian, but also going back further, taking care of unfinished business from the earlier *Fourth Doctor Adventures*. Thus, we have the return of the time-sensitive space manatees, the Laan, and the strange parrot that lurks in the bowels of the TARDIS. Most importantly, we're reintroduced to the unscrupulous head of the Conglomerate, Cuthbert (David Warner).

WRITTEN BY Nicholas Briggs
STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
John Leeson	K9/The Oortag
David Warner	Cuthbert
Toby Hadoke	Mr Dorrick
David Troughton	The Black Guardian/Edge

The wily Yorkshireman with a Quantum Gateway and a nose for a profit loomed large as a recurring villain in these early stories, but remained something of an enigma, vanishing altogether after a failed deal with the Daleks. His true nature is finally revealed here, and his story satisfyingly wrapped up.

Warner is superb as Cuthbert, playing him with a wicked twinkle and casually dominating every scene he's in. He leads the Doctor and K9 a merry dance across time and space like the proverbial White Rabbit, as they search for the missing Romana. Perhaps Cuthbert's greatest success as a villain is his indifference to the Doctor, seeing him as more of an annoyance than anything.

Cuthbert's sidekick Dorrick also returns, with Toby Hadoke gleefully channelling all of his favourite snarling, sadistic henchmen from the TV series. Praise should also go to the excellent David Troughton as the Black Guardian. Not many actors can pull off a mid-story 'turn to camera', especially not on audio.

Briggs' tale is suitably pacy, taking in a variety of different settings. There's a lot of plot to mull over, but it never feels like a squeeze, with Romana's exasperated conversations with the big, blue, dopey, and very literal Oortag a particular highlight.

For listeners who jumped on board later into Tom Baker's run on audio, a little homework might help to catch up with Cuthbert's previous schemes, but it's not essential. Briggs helpfully explains everything without it being too continuity-heavy, and the story stands on its own two feet.

Most of all, it's a great showcase for the regular cast. John Leeson is perfectly dry as K9 and rather endearing as the Oortag, while Lalla Ward remains the noblest Romana of them all. Finally, lest we forget, there's Tom Baker, who is at his brilliant, booming, charming best. These stories remind us just how lucky we are to have him. **MARTIN RUDDOCK**

AUDIO READING

BIG FINISH
RRP £2.99 (download only)

The Blame Game

WRITTEN BY Ian Atkins
READ BY Rufus Hound

The Blame Game is set early in the Third Doctor's exile on Earth, and sees him offered an irresistible olive branch. When you're indefinitely trapped in the same place, and get offered a free ride out of town, surely that's a no-brainer? Unless, of course, the person offering the hand of friendship is an old enemy.

The Doctor's rightly suspicious when, of all people, the Meddling Monk rocks up in his lab one day, offering him a way off Earth. At this point the Doctor's already fed up with UNIT tea and, it seems, saving Earth. He doesn't need much persuasion; in fact he almost bites the Monk's hand off. Absconding in the Monk's TARDIS with Liz Shaw in tow, they're soon dragged off-course, and materialise on board a mysterious spacecraft, on a deadly collision course with Earth.

Ian Atkins' story is read by Rufus Hound, who reprises his swaggering incarnation of the Monk from *The Black Hole*, and injects a lot of fun into proceedings. The crux of the story is the clash between the Doctor and the Monk, as seen through Liz's eyes. The Doctor challenges the Monk at every turn, while the Monk lays it on thick, doing his best to make the Doctor look petty or suspicious in front of his friend. One of them is responsible for the crashing ship. But which one?

The interplay between the alpha male Third Doctor and the happy-go-lucky Monk is fun. Hound doesn't quite get Pertwee's Doctor down, but he's enough of a fan to convincingly nail his speech patterns. His Monk is simply great fun, relishing having the upper hand, and constantly undermining his old foe.

It's Liz who saves the day, using all of her smarts to weigh up the evidence, before delivering an impassioned speech in defence of her friend. When the Doctor ruefully admits just how tempted he was to leave Earth behind, he responds with a perfectly judged 'moment of charm', which shows that beneath that grumpy exterior, he genuinely loves his adopted home, but still looks longingly to the stars.
MARTIN RUDDOCK

COOKBOOK

BBC BOOKS
RRP £14.99

The Official Cookbook

BBC
DOCTOR WHO
THE OFFICIAL
COOKBOOK
40 WIBBLY-WOBBLY, TIMEY-WIMEY RECIPES
JOANNA FARROW

WRITTEN BY Joanna Farrow

Food hasn't traditionally played much of a part in *Doctor Who*. When the First Doctor offered Ian and Barbara bacon and eggs, it came in the form of 'food blocks', suggesting the TARDIS didn't even have a kitchen. Despite this, Joanna Farrow's *Official Cookbook* isn't the first of its kind. In 1985 WH Allen published Gary Downie's *Doctor Who Cookbook*, a collection of favourite recipes from people associated with the programme. (Domesticity must have been having a moment among the show's merchandisers; at around the same time, the unimprovably named Joy Gammon produced the *Doctor Who Pattern Book*.) This is a very different beast, though – a collection of 40 inventive and witty recipes inspired by the show and particularly by its monsters. So Farrow offers up 'Zygon Pie', 'Ood Head Bread' and 'Adipose Pavlova'. There's also a take on fish fingers and custard, the 'custard' wisely replaced by a cheese sauce.

The book offers some excellent ideas for a fan's birthday celebration, including a Pandorica cake, a TARDIS cake and a Dalek 'Extermi-cake'. (Warning: if your pun tolerance threshold is low, you probably won't make it past the contents page.) The occasional recipe's link to the show might seem a tad tenuous, however – 'Judoon Cream Horns', anyone?

This is undeniably 'landscape cookery', with many of the recipes challenging your artistry as much as any culinary skills. You will need a patience and dexterity to assemble the 'Kookie K9', for example. But the book holds your hand with clear instructions and includes several pages of templates for shaping the more challenging creations. You'll also need to visit a specialist cookshop or online supplier for some of the kit needed to decorate the cakes effectively.

Of course, it's a dereliction of critical duty to review a cookbook without actually cooking something from it. I had a go at one of the more straightforward, everyday recipes – a 'Pizza Cassandra'. All was going well until the final baking, whereupon the tomato layer 'bled' through in places into the cheese layer. This is an uncomfortable reminder that the cheese represents human skin and… well, let's just say I suddenly don't much fancy it for my tea. At least there are no recipes inspired by *The Two Doctors*. Or *Paradise Towers*.

If you are willing to put the time in, you could assemble one hell of a *Doctor Who*-themed birthday party tea for a young fan. If creating a lot of these dishes would be a labour of love, so is the book itself – an inspired tribute to the programme and tremendous fun. **HYWEL EVANS**

> **'If you put the time in, you could have one hell of a *Doctor Who*-themed party.'**

BOOK

MIWK PUBLISHING
RRP £19.99

The Worzel Book

WRITTEN BY Stuart Manning

Plenty of Doctors have enjoyed success in other roles. But only one ever threatened to eclipse even the Time Lord himself, and that was Jon Pertwee's turn as irascible scarecrow Worzel Gummidge.

This children's classic, first shown in 1979, had a fine pedigree of its own in scriptwriters Keith Waterhouse and Willis Hall. But it was Pertwee who believed in the show enough to hawk the pilot script around numerous producers before finding a home at ITV franchise Southern Television. It was the actor's favourite part and, when he died in 1996, a mini Worzel was placed on his coffin, as per his instruction.

This latter detail is one of thousands of delightful nuggets to be found in *The Worzel Book*, Stuart Manning's meticulously researched history of the show, which is stuffed like a scarecrow's shirt with everything you could wish to know about life in and around Ten-Acre Field.

As well as unearthing piles of production paperwork and a treasure trove of on-set photographs, Manning has rounded up just about every surviving member of cast and crew for new interviews, including Una Stubbs, Geoffrey Bayldon, Bernard Cribbins and Barbara Windsor.

From this wealth of material, he weaves the fascinating story of *Worzel*'s often troubled production, tossed as it was on the winds of various network wrangles, union disputes and episodes of creative accounting.

It's a warts-and-all tale (literally, in the case of the Sugar Puffs they stuck to Pertwee's face), full of salty gossip and behind-the-scenes colour. Sean Pertwee recalls his father and guest-star Billy Connolly engaged in a furious row, both while dressed as scarecrows, while director James Hill, who'd hopped over from another scarecrow caper with Pertwee's TARDIS successor – the ill-fated *Doctor Who Meets Scratchman* movie – inspired respect and terror in equal measure. (*Worzel Book* fact: Hill was the inspiration for Donald Pleasance's character in *The Great Escape*.)

THE MAKING OF THE CHILDREN'S TV CLASSIC WORZEL GUMMIDGE
THE WORZEL BOOK
STUART MANNING

Manning's efforts have been well served by Miwk with a beautifully realised volume boasting production values way beyond what you'd normally expect from a small press publisher. With a typically ebullient foreword by Mark Gatiss – who hails Pertwee's interpretation as "a sort of cheerful Frankenstein's monster made up of stuffing and swedes" – *The Worzel Book* is a real labour of love.

While Jon Pertwee's other show has been chronicled in forensic detail over and over, this is the only such history of *Worzel Gummidge* – and I'll be bumswizzled if it isn't the only one you'll ever need. **PAUL KIRKLEY**

DVD

REELTIME PICTURES
RRP £11.99

Dæmos Rising

WRITTEN BY David J Howe
STARRING

Beverley Cressman	Kate Lethbridge-Stewart
Miles Richardson	Douglas Cavendish
Andrew Wisher	The Ghost
Amanda Evans	Time Sensitive
Alistair Lock	Dæmon Voice
Narrator	Ian Richardson

Dæmos Rising, first released in 2004, is both a sequel to *Downtime* (the independent production) and a follow-on from the Jon Pertwee evergreen *The Dæmons* (1971), but is gutsy enough to be its own distinct thing.

Whereas *Downtime* was perhaps overambitious for its skinny budget, *Dæmos Rising* makes a virtue of its cash limitations. It features only three main cast members (Michael Wisher's son Andrew turns up a spectral time traveller), and is set almost entirely within the walls of an English cottage.

Miles Richardson gives an enthrallingly poignant performance as the shattered, haunted former UNIT captain who finds himself a pawn in the Dæmons' return to Earth, while Cresswell does just fine as Kate (it's easier, incidentally, if you view this one as an alternative Kate Lethbridge-Stewart and not a younger version of the Jemma Redgrave model).

For a virginal drama effort, Keith Barnfather does an impressive job, crafting an eerie, claustrophobic atmosphere and restraining himself from too many splashy camera tricks. What doesn't work quite so well is the final showdown. The Dæmon himself is a coarsely rendered CGI creation (imagine *The Satan Pit*'s Beast animated on that episode's catering budget) and the script sometimes gets bogged down in cliché-sodden monster talk ("Power?! Is that all your puny minds can conceive?!").

Happily, this DVD reissue comes with a flood of extras, with featurettes on the music, creature creation, cast and crew, production diary, and interviews with Barry Letts and Robert Sloman (who, together as the pseudonymous 'Guy Leopold', penned *The Dæmons*), as well as a spanking-new retrospective 12-years-on documentary.

Is it canon? It's up to you. But as it stands, this is a thoughtful expansion of one of the true *Doctor Who* greats. Finally, a note to Andy Pryor: get Miles Richardson in *Doctor Who* on TV – he's brilliant. **STEVE O'BRIEN**

WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

Target Novelisations - All new!

Androids of Tara	£5.00
Ark in Space	£5.00
Armageddon Factor	£2.99
Carnival of Monsters	£10.00
Castrovalva	£2.99
Claws of Axos	£10.00
Creature from the Pit	£2.99
Cybermen	£2.99
Dalek Invasion of Earth	£6.00
Dinosaur Invasion	£2.99
Enemy of the World	£4.00
Face of Evil	£2.99
Frontios	£2.99
Full-Circle	£5.00
Galaxy Four	£2.99
Green Death	£2.99
Gunfighters	£4.00
Hand of Fear	£2.99
Horns of Nimon	£2.99
Image of the Fendahl	£5.00
Invasion	£2.99
Invisible Enemy	£2.99
Leisure Hive	£2.99
Marco Polo	£2.99
Meglos	£2.99
Mission to Magnus	£2.99
Monster of Peladon	£4.00
Mutants	£2.99
Myth Makers	£2.99
Nightmare of Eden	£6.00
Power of Kroll	£2.99
Ribos Operation	£2.99
Robots of Death	£5.00
Seeds of Doom	£2.99
Sensorites	£2.99
Sontaran Experiment	£2.99
Space War	£2.99
Sunmakers	£2.99
Tenth Planet	£2.99
Time Warrior	£2.99
Time-Flight	£2.99
Timelash	£2.99
Twin Dilemma	£2.99
Two Doctors	£8.00
Vengeance on Varos	£5.00
Visitation	£2.99
Warriors of the Deep	£2.99

p&p: 1 = £1.50 Extras = 50p extra

Any 5 for £14.99 incl p&p
(Only those at £2.99)

Target Hardbacks - Near Mint Condition

Awakening, Mind of Evil, Myth Makers
Timelash & Twin Dilemma
£15 + £2 p&p each

Classic Doctors, New Monsters
CD Boxset
£35 + £3.50 p&p

Grey Dalek Mug
£5.99 + £4 p&p

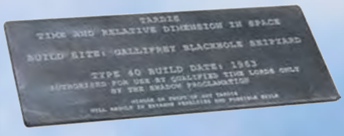
TARDIS Notebook
A5 Size. Lined
£8.99 + £2 p&p

UNIT: Shutdown
CD Boxset
£40 + £3.50 p&p

Cyberman
Cufflinks
Pewter
£17.99 +
£4 p&p

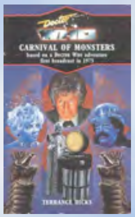
Smart Phone Operated Dalek
Control the Dalek
via Bluetooth.
Apple & Android
Compatable
£69.99 + £5 p&p

Vengeance on Varos Set
5" Peri Figure with
Sil and Water Tank
£24.99 + £3.50 p&p



BBC Licenced Prop Replica
TARDIS Type 40 Ship Dedication Plaque
£39.99 + £5 p&p

Virgin Reprints - All new!



Awakening	£3.50
Aztecs	£5.00
Battlefield	£20.00
Carnival of Monsters	£3.50
Castrovalva	£3.50
Caves of Androzani	£5.00
Curse of Fenric	£3.50
Curse of Peladon	£3.50
Daleks	£3.50
Daleks Masterplan 1: Mission to the Unknown	£35.00
Daleks Masterplan 2: Mutation of Time	£5.00
Day of the Daleks	£3.50
Delta and the Bannermen	£3.50
Dominators	£3.50
Dragonfire	£3.50
Enemy of the World	£3.50
Face of Evil	£8.00
Four to Doomsday	£3.50
Ghost Light	£3.50
Greatest Show in the Galaxy	£3.50
Kinda	£3.50
Krotons	£3.50
Leisure Hive	£3.50
Logopolis	£3.50
Masque of Mandragora	£3.50
Massacre	£3.50
Mawdryn Undead	£3.50
Monster of Peladon	£3.50
Nightmare Fair	£7.00
Paradise Towers	£3.50
Pyramids of Mars	£15.00
Robot	£3.50
Robots of Death	£5.00
Silurians	£8.00
Silver Nemesis	£5.00
Smugglers	£6.00
Survival	£3.50
Talons of Weng-Chiang	£5.00
Terror of the Zygons	£3.50
Three Doctors	£5.00
Time and the Rani	£5.00
Time Meddler	£3.50
Time Warrior	£3.50
Twin Dilemma	£3.50
Vengeance on Varos	£5.00
Visitation	£3.50
War Games	£3.50
Warriors of the Deep	£5.00

p&p: 1 = £1.50 Extras = 50p extra

Any 5 for £14.99 incl p&p
(Only those at £3.50)

Prices correct at time of going to press. Postage is for the UK Only.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest Blu-rays, CDs and books!

Crossword

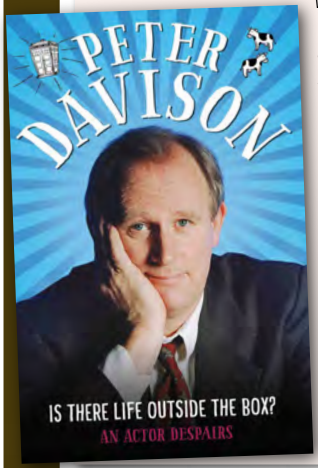
Do you know Jarvis Bennett from John Bennett? Then why not have a go at this puzzle?

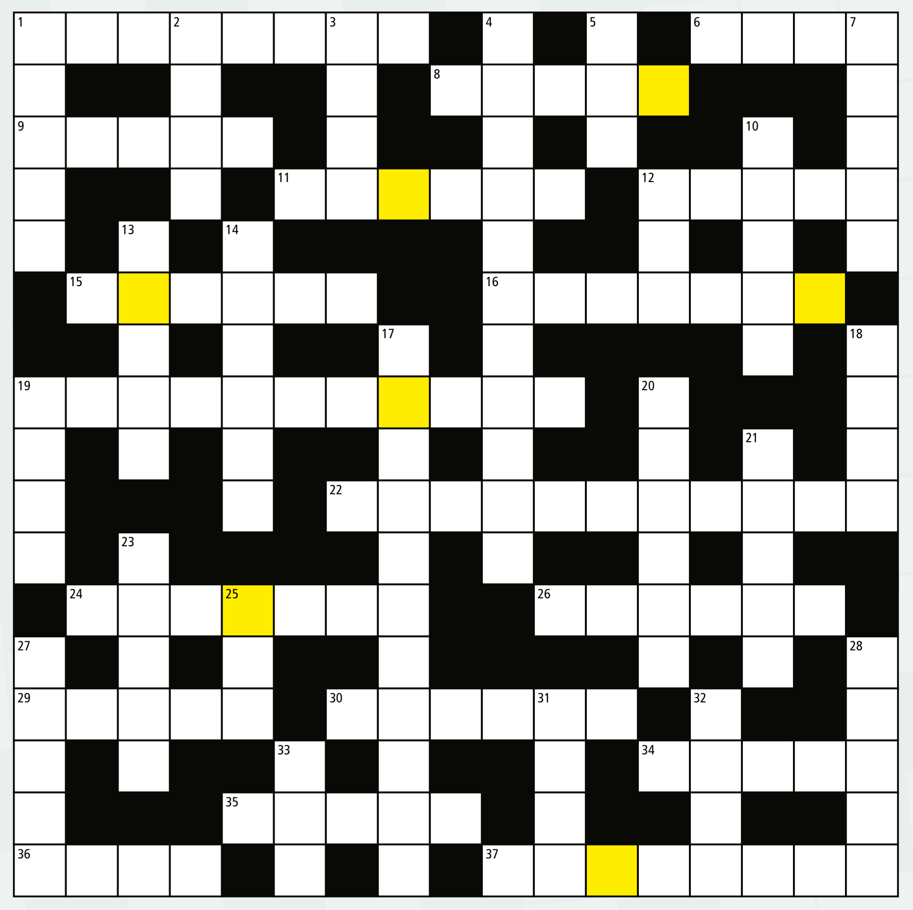
WIN! DAVISON'S AUTOBIOGRAPHY!

Peter Davison, best known to *Doctor Who* fans as the man who played the Fifth Doctor from 1982 until 1984, has written his long-awaited autobiography.

Is There Life Outside the Box? An Actor Despairs is published by John Blake Publishing Ltd on 6 October, priced £20. In it, Peter recalls his long career, from his early days as an aspiring singer/songwriter on the pub circuit in Woking, to his many successes on stage and television, including *All Creatures Great and Small*, *Love for Lydia*, *A Very Peculiar Practice*, *At Home with the Braithwaites*, *The Last Detective* and, of course, *Doctor Who*.

DWM has got hold of **TEN** copies of the book to give away to readers who can rearrange the letters in the yellow squares of the crossword to form the name of a human who once conspired with the Cybermen. See the facing page for details on how to enter.





ACROSS

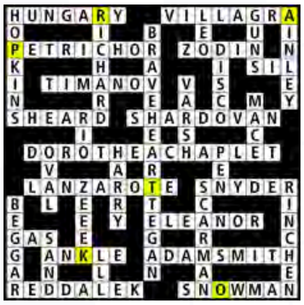
1 (and 18 Down) He played music that the Cybermen described as "meaningless" (8,4)
6 (and 29 Across) He played a Cyberman (4,5)
8 One of the staff at Snowcap base (5)
9 (and 11 Across) She played a character who the Cybermen described as "mad" (5,6)
11 See 9 Across
12 (and 14 Down) He played a Cyberman (5,6)
15 Character played by Stephen Yardley (6)
16 (and 21 Down) Jamie thought a Cyberman was this (7,5)
19 The Doctor's arch-enemy first introduced himself by saying: "I am usually referred to as the Master... ________" (11)
22 What the TARDIS does when it lands (11)
24 Fire Escape, for example (3,4)
26 Character played by Paul Darrow (6)
29 See 6 Across
30 Prime Minster at the time of *The Green Death* (6)
34 (and 32 Down) She played Captain Briggs (5,4)
35 Gia Kelly's assistant (5)
36 Steven and Dodo met him in the City of the Elders (4)
37 A living metal (8)

DOWN

1 A tree (5)
2 Accessory that Rassilon used to bestow immortality (4)
3 Wife of cab driver Buller (4)
4 Used by Missy to turn the dead into Cybermen (5-6)
5 Where Dodo thought they'd landed in *The Ark* (3)
7 He died at Snowcap base (5)
10 A slave on Rorvik's ship (5)
12 He battled Cybermen at Snowcap base (3)
13 (and 20 Down) Writer of *Silver Nemesis* (5,6)
14 See 12 Across
17 See played Varne (5,6)
18 See 1 Across
19 Organisation that battled the Cybermen when they emerged from London's sewers (1,1,1,1)
20 See 13 Down
21 See 16 Across
23 General Cutler's son (5)
25 Norman ___ – composer (3)
27 _____ warship – craft with which Captain Jack intended to con the Doctor (5)
28 High priest of Atlantis (5)
31 The Visian's planet (4)
32 See 34 Across
33 Auntie inherited one of these that had belonged to The Corsair (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: **TARPOK**

WIN! THE 1996 TV MOVIE Blu-ray!

Blu-ray Disc
BBC
DOCTOR WHO
THE MOVIE
12
2 DISCS

Paul McGann stars as the Doctor in the 1996 *Doctor Who* TV Movie, now released on Blu-ray by BBC Worldwide.

While returning the Master's remains to Gallifrey, the Seventh Doctor crash-lands the TARDIS on Earth in San Francisco in 1999. Gunned down by a street gang, the Doctor is rushed to hospital, where exploratory surgery by Dr Grace Holloway triggers the Doctor's seventh regeneration. Meanwhile, the Master has taken on a new form and infiltrated the TARDIS, which he plans to use in his scheme to take over the Doctor's body and destroy the world...

The extras on the Blu-ray release include: interviews with Sylvester McCoy, Paul McGann, Eric Roberts, Daphne Ashbrook, director Geoffrey Sax and executive producer Philip Segal; a short tour of the TARDIS set; behind-the-scenes 'making of' footage; two alternative scenes; John Debney's isolated musical score; BBC trailers and Fox promo; and a commentary track by Geoffrey Sax.

Doctor Who The Movie is available now on Blu-ray, priced £13.50. We have **FIVE** copies to give to readers who can answer this:

What was the title of the 2013 mini-episode starring the Eighth Doctor, Paul McGann?

A *The Night of the Doctor*
B *The Fight of the Doctor*
C *The Plight of the Doctor*

WIN! THE TIME MEDDLER TALKING BOOK!

BBC
DOCTOR WHO
THE TIME MEDDLER
NIGEL ROBINSON

Peter Purves, who played Steven Taylor, a companion to the First Doctor, provides an unabridged reading of Nigel Robinson's classic Target Books novelisation, *The Time Meddler*.

When the TARDIS materialises on an apparently deserted Northumbrian beach, Steven disputes the claims of the Doctor and Vicki that they have travelled back to the eleventh century. The discovery of a modern wristwatch in a nearby forest merely reinforces his opinion. But it is 1066, the most important date in English history, and the Doctor's arrival has not gone unnoticed.

Observing the appearance of the TARDIS is a mysterious monk, who recognises the time machine for what it is. He also knows that the Doctor poses a serious threat to his master plan – a plan which, if successful, could alter the future of the entire world...

The talking book of *The Time Meddler* is available now from BBC Audio as a CD set, RRP £20. We've got **FIVE** copies to give away to readers who are able to correctly answer the following question:

Who was the ruler of England when the Normans invaded the country in 1066?

A King Harold
B King Arnold
C King Gerald

WIN! THE GENESIS CHAMBER CD SET!

Philip Hinchcliffe was the producer of *Doctor Who* between 1975 and 1977, and was responsible for classic tales such as *The Seeds of Doom*, *The Deadly Assassin* and *The Robots of Death*. Now two of his own stories for the Fourth Doctor and Leela have been adapted for audio by Marc Platt in Big Finish's *Philip Hinchcliffe Presents: The Genesis Chamber*.

The TARDIS lands on a human colony world. In the city, where the inhabitants rely on advanced technology to create their children, a marriage is due to take place – but not everyone supports it.

In the commune outside live the savages, shunned and detested by the city folk. But they have recently been visited by a man, charismatic and handsome, who may yet be their saviour – or their doom. Two different sides, ready for conflict. But neither realises that a third force threatens their very existence...

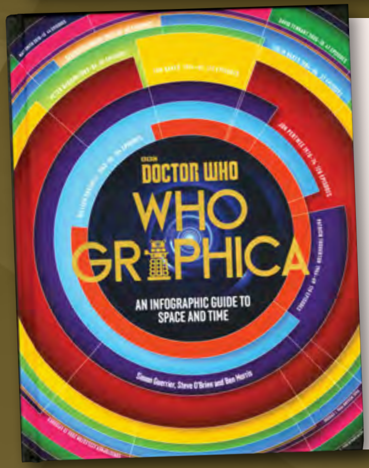
Starring Tom Baker as the Doctor and Louise Jameson as Leela, *The Genesis Chamber* is available from *www.bigfinish.com* priced £25 on CD or £20 to download. We have **FIVE** copies of the CD to give to readers who can answer this:

Which Dalek story did Philip Hinchcliffe produce for TV?

A *Genesis of the Daleks*
B *Revelation of the Daleks*
C *Deuteronomy of the Daleks*

DOCTOR WHO
PHILIP HINCHCLIFFE PRESENTS
TOM BAKER AND LOUISE JAMESON IN
THE GENESIS CHAMBER
BY PHILIP HINCHCLIFFE ADAPTED BY MARC PLATT
FEATURING JON CULSHAW VERNON DOBTCHEFF
FULL CAST AUDIO DRAMA

WIN! WHOGRAPHICA BOOK!


BBC
DOCTOR WHO
WHOGRAPHICA
AN INFOGRAPHIC GUIDE TO SPACE AND TIME
Simon Guerrier, Steve O'Brien and Ben Morris

Just how tall is the Master? In which stories did everybody live? How long would it take to watch every single episode of *Doctor Who*? And what *can't* a sonic screwdriver do?

The answers to these and many more utterly trivial questions can be found in *Whographica* from BBC Books, which aspires to 'illustrate the universe of *Doctor Who* in ways that will draw out its richness, strangeness and wonder'.

Authors Simon Guerrier and Steve O'Brien have mined all 826 episodes of *Doctor Who*, from 1963's *An Unearthly Child* to the 2015 Christmas Special *The Husbands of River Song*, looking for the peculiar, the unexpected and the daft. This data has been presented in the form of intricate infographics, charts, maps, all beautifully realised by artist Ben Morris.

Whographica is available now in hardback from BBC Books, priced £16.99. But do you want a free copy of this remarkable tome? Well, of course you do! We have got **FIVE** copies of the book to give away to lucky readers who can correctly answer this question:

What is the name of the place on Gallifrey in which all Time Lord knowledge can be found?

A The Matrix
B The Remix
C The Suffix

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 22 September and close at midnight on Wednesday 19 October 2016. Entrants must be resident in the UK. One entry per person. Entrants must be resident in the UK. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases...

BOOK **BBC BOOKS**
RRP £35

The Whoniverse

RELEASED 27 OCTOBER

IN A NUTSHELL: Lavishly illustrated with original artwork, this is a dramatic retelling of story of how the universe began – and what happened next.

Unlike, say, *Star Wars*, *Doctor Who* has never been that attached to the story of its universe. It's far too big, for a start; all of time, all of space. And much like the Doctor himself, the show prefers to just dip in and out of its history; its stories merely snapshots of time. But what if that wasn't the case? What if two authors – Justin Richards and George Mann – took all 826 of those snapshots and put them in chronological order? What enormous picture would they form then? Enter *The Whoniverse*.

"It's a kind of an overview of [fictional] *Doctor Who* history," explains George, "starting with the formation of the universe and ending with its eventual heat death, and looking at all of the epochs in between; pulling out key moments such as the Last Great Time War, the history of the Cybermen and Daleks, the UNIT era on Earth, the creation of the Time Lords and so forth. We see it as if some unnamed Time Lord scribe has recorded it all for posterity..."

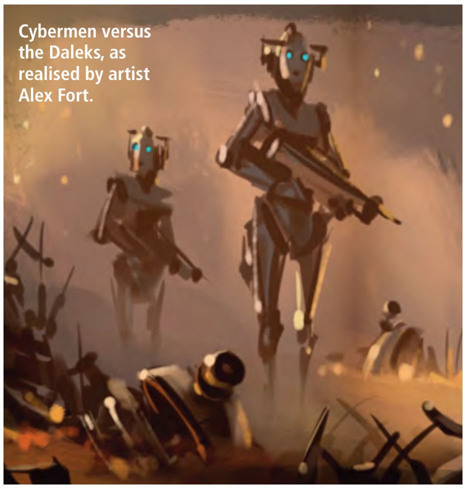
At 320 pages – 320 *big* pages – *The Whoniverse* is a huge book about a huge topic, requiring, of course, an immense amount of research.

"The challenge, in many ways," says Justin, "was what, if anything, to leave out. Also, once you get to the future stuff it's tricky to work out the order in which things have happened. It certainly gets a bit hectic trying to work out how *The Sun Makers* relates to *The Ark in Space*, for example."

The Whoniverse doesn't just tell the story of the *Doctor Who* universe, however – it also shows it. Featuring no photographs, the book is made up entirely of work from *Doctor Who* concept artists – including Shaun Williams, Chris Lees, Richard Hardy and Alex Fort – most of which are new works illustrating unseen periods in time, such as the Guardians watching the universe being created, or Earth expanding its empire beyond the stars.

"It was interesting to put the old designs into a new, digital environment..."

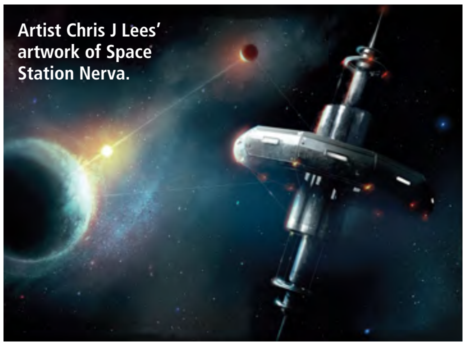
ALEX FORT ARTIST

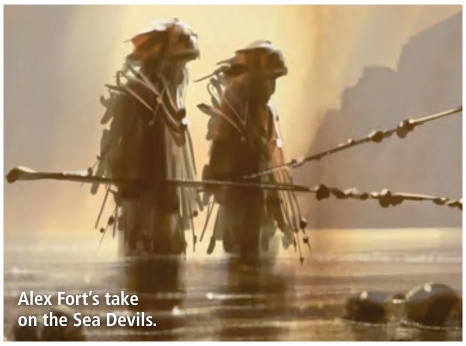

Cybermen versus the Daleks, as realised by artist Alex Fort.

"There are so many books full of stills from the TV show," says George, "and seeing those stills can often remind you about the fact you originally watched those episodes on a TV set. We felt [illustrations] would make the book feel more like an 'in universe' artefact, keeping people 'in world' as they read."

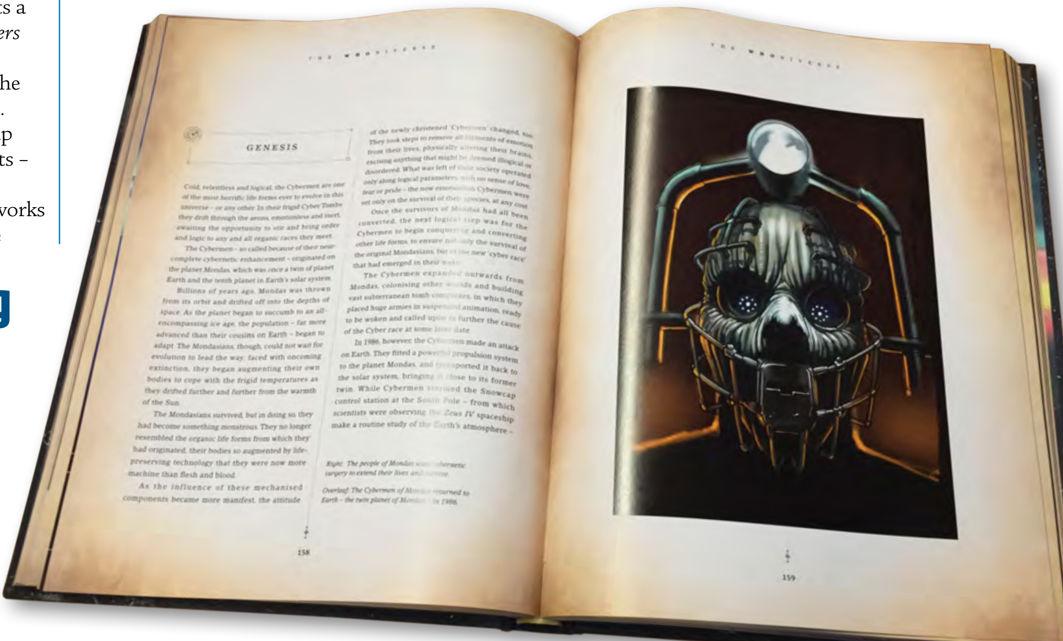
For artist Alex Fort, digital matte painter on 30 episodes of *Doctor Who*, it was a dream gig.

"Beyond a small description of each scene, lighting, composition and any slight design tweaks were left up to me," he says. "It's always a temptation as an artist to 'update' everything but I really didn't want to change too much. In fact, revisiting the designs from the past gave me a new appreciation of the programme as a whole.


Artist Chris J Lees' artwork of Space Station Nerva.


Alex Fort's take on the Sea Devils.

"It was interesting to put the old designs into a new, digital environment. The Sea Devils have a really nice silhouette: backlit, with a costume makeover and barnacled spears, they look pretty cool. Likewise, the old Silurian design really holds up. One of my personal favourites was the Cybermen marching over the charred remains of fallen Daleks. A low 'camera' angle and the addition of machine guns gives the painting an almost cinematic feel... if someone offered me the chance to do a whole book like this, I'd jump at it. It was one of my favourite jobs." **STEPHEN KELLY**


THE WHONIVERSE

GENESIS

Cold, relentless and logical, the Cybermen are one of the most horrific life forms ever to evolve in this universe – or any other. In their frigid Cyber Tombs they drift through the aeons, emotionless and inert, awaiting the opportunity to stir and bring order and logic to any and all organic races they meet.

The Cybermen – so called because of their near-complete cybernetic enhancement – originated on the planet Mondas, which was once a twin of planet Earth and the tenth planet in Earth's solar system.

Billions of years ago, Mondas was thrown from its orbit and drifted off into the depths of space. As the planet began to succumb to an all-encompassing ice age, the population – far more advanced than their cousins on Earth – began to adapt. The Mondasians, though, could not wait for evolution to lead the way; faced with oncoming extinction, they began augmenting their own bodies to cope with the frigid temperatures as they drifted further and further from the warmth of the Sun.

The Mondasians survived, but in doing so, they had become something monstrous. They no longer resembled the organic life forms from which they had originated, their bodies so augmented by life-preserving technology that they were now more machine than flesh and blood.

As the influence of these mechanised components became more manifest, the attitude of the newly christened 'Cybermen' changed, too. They took steps to remove all [illegible] of emotion from their lives, physically altering their brains, excising anything that might be deemed illogical or disordered. What was left of their society operated only along logical parameters, with no sense of love, fear or pride – the new emotionless Cybermen were set only on the survival of their species, at any cost.

Once the survivors of Mondas had all been converted, the next logical step was for the Cybermen to begin conquering and converting other life forms, to ensure not only the survival of the original Mondasians, but of the new 'cyber race' that had emerged in their wake.

The Cybermen expanded outwards from Mondas, colonising other worlds and building vast subterranean tomb complexes, in which they placed huge armies in suspended animation, ready to be woken and called upon to further the cause of the Cyber race at some later date.

In 1986, however, the Cybermen made an attack on Earth. They fitted a powerful propulsion system to the planet Mondas, and transported it back to the solar system, bringing it close to its former twin. While Cybermen stormed the Snowcap control station at the South Pole – from which scientists were observing the Zeus IV spaceship make a routine study of the Earth's atmosphere –

Right: The people of Mondas used cybernetic surgery to extend their lives and survive.

Overleaf: The Cybermen of Mondas returned to Earth – the twin planet of Mondas – in 1986.

158

THE WHONIVERSE

159

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

SEPTEMBER

THURSDAY 22

BOOKS

- ***Whographica*** by Steven O'Brien, Simon Guerrier, illustrated by Ben Morris. BBC Books, £16.99

FRIDAY 30

AUDIO DRAMAS

- ***Maker of Demons*** [Seventh Doctor] by Matthew J Elliott. Big Finish, £14.99 (CD), £12.99 (download)
- ***Philip Hinchcliffe Presents: The Genesis Chamber*** [Fourth Doctor] adapted by Marc Platt. Big Finish, £25 (CD), £20 (download)
- ***The War Doctor Vol 3: Agents of Chaos*** by various. Big Finish, £20 (CD, download)
- ***The Age of Endurance*** [First Doctor] by Nick Wallace. Big Finish, £14.99 (CD), £10.99 (download)

BRAND NEW ADVENTURES
DOCTOR WHO
SYLVESTER McCOY
MAKER OF DEMONS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

AUDIO READING

- ***A Full Life*** [Fourth Doctor] by Joseph Lidster, read by Matthew Waterhouse. Big Finish, £2.99 (download only)

OCTOBER

WEDNESDAY 5

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 29** Panini, £9.99

THURSDAY 6

TALKING BOOK

- ***The Time Meddler*** [First Doctor] by Nigel Robinson, read by Peter Purves. BBC Audio, £20 (CD)

AUDIO READING

- ***Eleventh Doctor Tales*** by various. Collection of 14 previously released audio originals. BBC Audio, £35 (CD)

BOOKS

- ***A History of Humankind*** BBC Children's Books, £9.99
- ***Twelve Doctors of Christmas*** BBC Children's Books, £12.99
- ***The Official Annual 2017*** BBC Children's Books, £7.99
- ***Time Lord Fairy Tales: Slipcase Edition*** BBC Children's Books, £20

THURSDAY 13

MAGAZINE

- ***Doctor Who Adventures* Issue 20** Panini, £3.99

WEDNESDAY 19

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 30** Panini, £9.99

THURSDAY 20

MAGAZINE

- **DWM Issue 505** Panini, £5.99

TUESDAY 25

BOOK

- ***The American Adventures*** BBC Children's Books, £11.99

THURSDAY 27

BOOK

- ***The Whoniverse*** by Justin Richards and George Mann. BBC Books, £35

BRAND NEW ADVENTURES
DOCTOR WHO
PETER DAVISON
THE MEMORY BANK AND OTHER STORIES
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

FRIDAY 28

AUDIO DRAMAS

- ***The Memory Bank and Other Stories*** [Fifth Doctor] by various. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Fifth Traveller*** [First Doctor] by Philip Lawrence. Big Finish, £14.99 (CD), £10.99 (download)
- ***Doom Coalition 3*** [Eighth Doctor] by John Dorney and Matt Fitton. Big Finish, £20 (CD, download)
- ***Jago & Litefoot Series 12*** by various. Big Finish, £30 (CD), £25 (download)
- ***The Chimes of Midnight*** [Eighth Doctor] by Robert Shearman. Big Finish, £79 (limited-edition vinyl)

AUDIO DRAMA

BIG FINISH

RRP £20 (CD/download)

Doom Coalition 3

RELEASED 28 OCTOBER

IN A NUTSHELL: A box set of four new adventures for the Eighth Doctor and his companions Liv Chenka and Helen Sinclair. Mobile phones are gaining popularity as more and more people decide to join the digital age. But for the residents of a sleepy English town sitting in the shade of a new transmission mast, that ubiquity has a troubling cost...

"*Doom Coalition 3* is where we start providing some answers," reveals producer David Richardson, as the ongoing Eighth Doctor saga returns for another four-episode set. "In the first volume, we introduced a conflict between the Doctor and a Time Lord called the Eleven. In the second, we introduced a second enemy, called the Sonomancer, and River Song came into the picture. The Sonomancer and the Eleven aren't in *Doom Coalition 3*, but we move the story on in a big way."

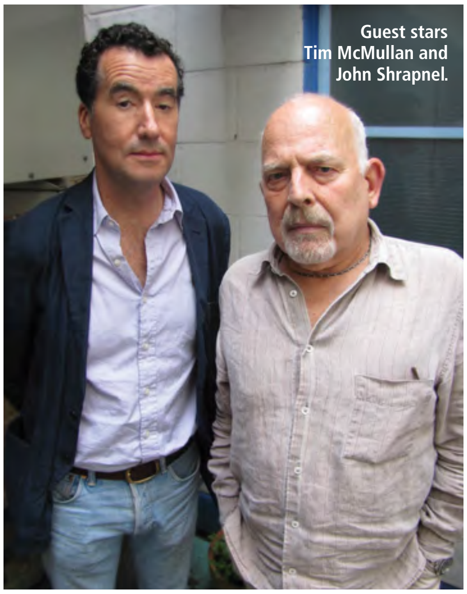
The opening episode, John Dorney's *Absent Friends*, is an emotional one for the Doctor's current companions: Helen Sinclair (played by Hattie Morahan) and Liv Chenka (Nicola Walker).

"Helen often gets things wrong, and she's often having to apologise," notes Hattie, "but this is her having to deal with something where the cut runs much deeper. We're definitely seeing a rawer, more vulnerable side to her. There's no simple solution to the damage she's done, and she has to do a bit of growing up."

"It's been really fascinating, because we've always thought that Liv is this very strong, very contained person," says Nicola. "Here, we find out that one of the things that fuels her is grief. I find it very moving that she's holding that down, and it makes her control even more interesting, because she is fighting all the time to make peace. I read the script on a crowded Central Line tube train, and I was wiping tears away like, 'What are they trying to do?! They're trying to break me!'"

"It's no exaggeration to say that when I sat down and read *Absent Friends*, I got to the end and wept," David concurs. "I've never had a reaction like that to a script before. It's so personal and powerful. It's very unusual for *Doctor Who* to go into the subject of death and its impact on people. We see people die in *Doctor Who*, but we don't tend to explore how people react to death, and the consequences of people dying, and I think that's what *Absent Friends* is about – it's about the people left behind."

A nun with a gun! River Song meets the Eighth Doctor in *Doom Coalition 3*.



Guest stars Tim McMullan and John Shrapnel.

Matt Fitton's *The Eighth Piece* and *The Doomsday Chronometer* divide the heroes for individual quests.

"They're trying to solve the whereabouts of this very important piece from this very complicated clock," Nicola explains, "but they're trying to locate it simultaneously in different time zones, in different parts of the world. Effectively, you get three great stories at once."

Those episodes – and *The Crucible of Souls*, John's blockbuster finale – also feature Alex Kingston as River Song.

"When we did the first meeting of the Eighth Doctor and River, it was a brief thing," Paul McGann (the Doctor) recalls. "We did a scene without *really* doing a scene. But this time, it's much longer. They're actually in each other's company a lot. I can't give it away, but it's a hoot."

"She's very central to the story," David confirms, "and I think there are some standout surprises in those episodes..." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

The Memory Bank and Other Stories

RELEASED 28 OCTOBER

IN A NUTSHELL: Four new adventures for the Fifth Doctor and his companion, Turlough: *The Memory Bank*, *The Last Fairy Tale*, *Repeat Offender* and *The Becoming*.

For the first time since 2005's *Singularity*, the Fifth Doctor (Peter Davison) and Turlough (Mark Strickson) are embarking upon new audio adventures as a duo.

"It's been really enjoyable, I have to say," smiles Mark. "We have a very sparky relationship – we react very well with each other, and we use each other's energy to bounce back. Turlough is his own person, and that has come across to me much more working with just Peter. He thinks for himself a lot more. He does have his own life."

"I never felt that we really developed Turlough [on TV]," adds Peter. "It was a very strange brief he was given – he was trying to kill the Doctor, so we had to keep locking him up to avoid answering the question as to why he wasn't, at that particular moment, trying to knock me off! So it's nice to actually do a straightforward scene with him."

"They are yin and yang, and it works really well," observes director Helen Goldwyn. "The Doctor is unrelentingly positive and dynamic, going, 'Come on, just down this hill – I'm sure I heard an ape creature!' and Turlough will say, 'Oh, I should never leave the TARDIS, should I?' – it's a great contrast of purpose. And yet, they're in it together. You know they'll always help each other out."

The Memory Bank and Other Stories is the latest of Big Finish's occasional 'anthology' releases – its four half-hour episodes each tell a separate tale, rather than combining to form one longer serial. The title story is by Chris Chapman.

"I lost my dad a few years ago, and I had this real paranoia after he died that I'd forget what his voice sounded like, or things we'd done together," Chris explains. "That's really scary, isn't it – the idea of losing a memory of what somebody was like. So *The Memory Bank* is all about a world called Insculpo where, if people forget about you, you cease to exist. Turlough finds himself inheriting a job he doesn't want, which is to try to keep these memories – the people of this planet – alive."

"The stories all have this thread of memory through them," explains Helen. "Forgetting, and ancestry, and this concept of 'what do we leave behind when we're gone?' – that's all in there. *The Last Fairy Tale* [by Paul Magrs] is like a Disney pastiche, very comedic. *Repeat Offender* [by Eddie Robson] is all set in one environment, and it's kind of like the final scene in *The Mousetrap*, where all the pieces slot into place. And *The Becoming* [by Ian Potter] is about an alien species who, around the time of their adolescence, become part of this enormous gestalt where they hear ancestral voices.

"Listening to them will be like a tapestry, because although there's that connecting thread, each of these scripts is so extremely different in style and rhythm." **DAN TOSTEVIN**

Peter Davison and Mark Strickson return as the Doctor and Turlough.

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £10.99 (download)

The Fifth Traveller

RELEASED 28 OCTOBER

IN A NUTSHELL: The Doctor, Ian, Barbara, Vicki and Jospa land the TARDIS on the jungle homeworld of the Arunde, where they find themselves in a middle of a battle...

There's a fresh face in the First Doctor's TARDIS: *The Fifth Traveller* features newcomer Jospa alongside Ian, Barbara, and Vicki. But this isn't a traditional companion introduction story – when the action begins, he's already one of the gang.

"I quite like the mystery of, 'Who is this person? Have we missed a story somewhere?'" smiles writer Philip Lawrence. "It's like when Dawn appears in *Buffy the Vampire Slayer*, and for weeks they don't explain who she is or where she comes from. If you throw someone else into that mix, how would everyone react? The Doctor loves him, because he's got an inquiring mind, he asks questions, and he defers to the Doctor a lot. He rubs Vicki up the wrong way a bit, because they're very similar – they're both young orphans. I wanted Barbara to fancy him a little, which puts Ian's nose out of joint. Ian's role as the alpha male is under threat.

"One of the things I like about the Hartnell era is that it's about ordinary people," Philip continues. "They're not sci-fi savvy, they haven't got a sonic screwdriver – they're just ordinary people coping in really extraordinary situations – so I wanted to have an element of danger, and throw them into a wild planet. They're in a jungle, there's swamps, there's acid rain. It's a more sulphur-based planet than water-based. The water stings because there's acid in it. You've got creatures going about who can trample people, and dangerous birds who threaten to take Vicki off at one point. But the dominant life form are these psychic apes who live in the trees. They've got no legs – they just hang by these four arms – so they're scared of gravity, they're scared of things falling to the floor. But also, they're an intelligent species, and they've got a culture and an emotional life of their own."

After taking over the role from the late Jacqueline Hill in last month's *The Age of Endurance*, Jemma Powell returns as Barbara.

"It actually gave me shivers up my spine," enthuses Maureen O'Brien (Vicki) of Jemma's performance. "Everything about her – her body language, her voice – was just wonderful. I've portrayed Barbara a lot in these CDs, and I've never been able to 'catch' her. I was extremely fond of Jackie – I loved her – and it's always bothered me that I haven't been able to. So it's wonderful to have somebody else there doing her."

"Barbara has some good schoolteacher moments in this," Jemma reveals. "She's very practical, very pragmatic and sensible – 'Don't be so stupid Vicki, come on!' – but also very compassionate. And she gets to hang from a reptilian bird – that was a fun scene! I like when she goes, 'Oof' – 'Oof, Jospa!' – I love the way that's written." She pauses. "Although they said I should probably not say 'Oof', because it sounded like I'd been goosed!" **DAN TOSTEVIN**

> **"Barbara has some good schoolteacher moments in this one. She's pragmatic and sensible."**
>
> **JEMMA POWELL BARBARA**

Jemma Powell (Barbara), Maureen O'Brien (Vicki) and William Russell (Ian).

AUDIO DRAMA

BIG FINISH
RRP £30 (CD), £25 (download)

Jago & Litefoot
Series 12

RELEASED 28 OCTOBER

IN A NUTSHELL: Four more cases for those 'Infernal Investigators', Professor George Litefoot and Henry Gordon Jago – and this time, there's a vampire on the loose…

From the very beginning of *Jago & Litefoot* – the spin-off series following characters from 1977's *The Talons of Weng-Chiang* – the eponymous investigators have counted cockney barmaid Ellie Higson as a friend and ally.

"There's been a very warm relationship between them," smiles Christopher Benjamin (Jago). "We've encouraged her all we can to become more of a leading character in the episodes. We're looking forward to the day when it becomes *Higson & Jago & Litefoot*! She has a nice line in one episode about how she looks up to us as two lovely old gents."

"Ellie did start as a very small part indeed, and now it's grown to a major role," agrees Trevor Baxter (Litefoot). "But this time, when she says we're two lovely old gents, she's covering up for being about to fang us to death!"

Indeed, in the closing moments of Series 11, released back in April, the vampiric instincts Ellie had suppressed since 2011's Series Two seemed to have returned, as she unexpectedly murders the elderly assistant curator of the Scarlet Gallery.

"Series 12 continues from that cliffhanger," explains producer David Richardson. "Jago and Litefoot aren't aware that Ellie has gone rogue. Over the course of these four episodes, they put it out of their minds, because it just seems impossible – so they're playing against a foe that they don't actually know is there. We find a bit of duplicity in Ellie: she's pretending to be the Ellie that we know and love, whereas in reality, she's turned totally to her vampire side… or has she?"

"She has been commanded to kill Jago and Litefoot by the vampire of vampires, the Old One, played by Ronald Pickup," reveals Lisa Bowerman, who plays Ellie. "I've loved finding that serious, darker side. As an actor, you always want to explore different sides of characters. At the same time, she is incredibly loyal to these two gentlemen and that conflict makes things quite interesting.

"Vampires are quite a comfortable fit for *Jago & Litefoot*," she adds. "The Gothic side hooks into the Victorian setting really well. If you think about when *Dracula* was published [1897], the mythological idea of a vampire in human form is obviously very much in the psyche in the Gothic literature at that time."

But the vampires aren't Series 12's only blast from the past…

"I had a chat with [script editor] Justin Richards, and we thought it would be fun to return to something from the very start of *Jago & Litefoot*," hints David. "There was something in Series One [2010] which we'd not returned to; it was pretty much forgotten. But I felt now was the time to go back and explore the repercussions, and return to it in a completely different way…" **DAN TOSTEVIN**

Trevor Baxter and Christopher Benjamin lead the cast of *Jago & Litefoot* Series 12.

AUDIO DRAMA

BIG FINISH
RRP £13.99 (CD), £11.99 (download)

The Torchwood Archive

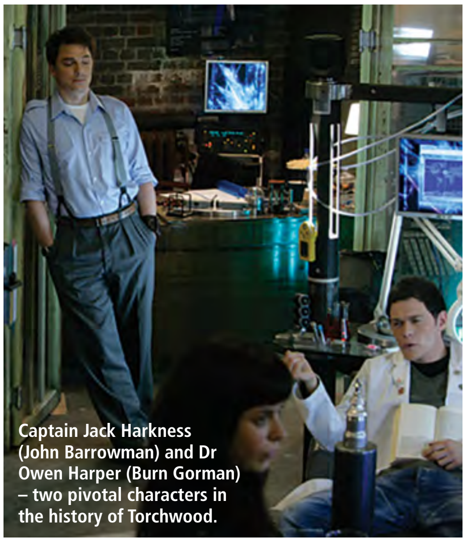
RELEASED 28 OCTOBER

IN A NUTSHELL: A special feature-length story celebrating ten years of *Torchwood*.

Far in the future, the Torchwood Archive is a forgotten asteroid in the centre of a great war, which provides a complete history of the Torchwood Institute. Jeremiah is its first visitor in many centuries. And the ghosts of Torchwood are waiting for him…

With the tenth anniversary of *Torchwood* fast approaching, a new audio drama is celebrating the eponymous institute's incredible history.

"It's not a traditional adventure with a beginning, middle, and end, necessarily," says writer James Goss. "It's certainly not all the characters turning up in Wales to battle Raston Warrior Robots, or anything like that! It's just a little peek at lots of different areas of Torchwood's history, trying to create a feeling of a united Torchwood across the generations."



Captain Jack Harkness (John Barrowman) and Dr Owen Harper (Burn Gorman) – two pivotal characters in the history of Torchwood.

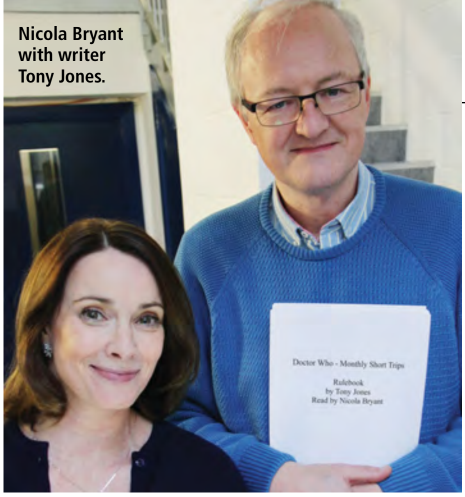
"*The Torchwood Archive* basically throws us far, far into the future, around the time of the Torchwood Archive as mentioned in [2006 *Doctor Who* episode] *The Impossible Planet*," explains director Scott Handcock. "As a celebration of the tenth anniversary, it picks up on loads of story strands from the TV series that fans may or may not have ever thought would be picked up on again, including characters who only appeared in a single episode! It also ties up a lot of Big Finish's own continuity around the Committee storyline that was established in, and has been running ever since, *The Conspiracy* back in 2015."

"The Committee are the secret rulers of planet Earth," James reminds us, "and they've been a background presence in our audio range. *The Torchwood Archive* isn't about the Committee, but they are in it, and we touch on a few things where people have been going, 'They really must explain this.' They have been running the world quietly for years, so it's going to take a long time to unpick the Committee, and I think it would be absolutely rubbish if Torchwood sorted that out in two or three adventures – but I think it's important to give people a few answers and say, 'There you go, that's what they're up to.' There are also references to the Radio 4 plays, and even the old BBC *Torchwood* series website I wrote."

"But also, in its own right, it's a brilliant story of this character called Jeremiah visiting the Torchwood Archive to close it down," adds Scott, "and in the process, learning about the entire history of Torchwood. It's a lovely way to reflect on all the brilliant characters we've shared time with, and we have genuinely got a cast to die for."

"I'm quite pleased with some of the characters we've brought back for this," James nods. "Basically, pretty much anyone who's been in *Torchwood* over the last two seasons on audio gets a cameo appearance. It allows us to have short adventures from Torchwood's past, where you've got all these wonderful characters interacting in quite curious ways.

"A lot of it is about something called Object One," James continues, "which is this mysterious thing in the Torchwood Archive which turns up at various points in Torchwood's history. And actually, it turns out Object One was even in a TV episode…" **DAN TOSTEVIN**



Nicola Bryant with writer Tony Jones.

AUDIO READING

BIG FINISH
RRP £2.99 (download)

Short Trips: Rulebook

RELEASED 28 OCTOBER

IN A NUTSHELL: The Doctor and Peri have helped the Ellani, whose planet was invaded. But with the aggressors defeated, a much bigger challenge is the Rulebook…

"The story starts just after the Doctor and Peri have defeated the cyborgs," explains *Rulebook* writer Tony Jones. "At that point, you would conventionally think it's the end of the story – except that it's not. They certainly come back expecting, if not to be heroes, at least to be thanked. What they don't expect is to come back and be caught up in red tape!"

Rulebook takes place between the 1984 TV stories *Planet of Fire* and *The Caves of Androzani* – the Fifth Doctor and Peri's only adventures together on screen. "She doesn't know the Doctor very well," points out Tony, "so there's this excitement about what she's up to, counterpointed by the fact that she has gone off on a voyage with a guy she really doesn't know."

But in this story, neither the Doctor nor his companion are the focus.

"The point-of-view character is actually an alien girl, and it is very much her story," Tony reveals. "She's got assumptions about how things work, and those get challenged. I think changing the focus character lets you frame what's going on.

Tony's script also explores the implications of transmat technology.

"It comes from watching *Star Trek*," he explains. "There's a *Next Generation* story [1993's *Second Chances*] where Riker meets a doppelgänger created because of a transporter accident. I think there's a whole thing there, in the heart of transmat technology, where there's two ways it can work. One idea is that it joins two bits of space together, and you walk between the two, but that's almost never what happens. Most sci-fi stories go for the other idea, which is that you destroy the body, you copy it, and recreate it at the other end. There's a kind of hidden premise that we've all got souls, and the soul is moving from A to B, and that it *is* really you that appears at the other end, rather than a copy. Which I think, if you sat and thought about it logically or legally, puts you in some very strange places. Philosophically, I thought that was quite interesting." **DAN TOSTEVIN**

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

The Time Meddler

RELEASED 6 OCTOBER

IN A NUTSHELL: When the TARDIS lands in 1066, the Doctor, Steven and Vicki and surprised to find a modern wristwatch. Has someone been meddling with time…?

When the original TV version of *The Time Meddler* was broadcast in 1965, it introduced several ideas that would become *Doctor Who* staples.

For starters, there was the Monk – a villain who hailed from the Doctor's own planet.

"It's the first glimpse inside someone else's TARDIS!" enthuses BBC Audio's Michael Stevens, who's behind this new reading of the story's 1987 novelisation. "The Meddling Monk is probably the least po-faced of all the renegades the Doctor encountered until Drax in 1979. He's like a naughty teenager, tantrums and all!"

Combining a science-fiction story with a historical setting, *The Time Meddler* was also the first example of a 'pseudo-historical', as such stories would come to be known.

"When listening to *The Time Meddler*, you have to adopt a different mindset," suggests sound designer Simon Power. "Put yourself back in those early days of TV drama. It would have been such a huge innovation to mix sci-fi with a medieval story.

"From a sound design point of view, it was fun to work on the monastery scenes, where the sound of the monks chanting was actually coming from a gramophone record with its speaker horn pointing out of the window. Even though this one was from the days of 'entertainment that should have educational value', it still manages to have a cracking story and move along at a good pace."

Peter Purves, who played new companion Steven Taylor on screen, reads the audio version.

"Peter is a superb interpreter of character voices, and his William Hartnell Doctor has long been a favourite with listeners to the range," says Michael. "Now he reunites us with his mischievous Meddling Monk, last heard in [2010 audiobook] *Daleks: The Mutation of Time*, and also creates a North Country cast of Saxons."

The audiobook also captures the atmosphere of mid-1960s television. "With all of today's technology, it's almost inconceivable to imagine 'live' drama performances on telly," adds Simon, "and *The Time Meddler* has that feeling of early stories where you could almost imagine the beach, the monastery, and the village as the main sets of a theatre play, with the actors shuffling on and off the stage as the story unfolds." **DAN TOSTEVIN**

> "The Meddling Monk is like a naughty teenager, tantrums and all!"
>
> **MICHAEL STEVENS** RANGE EDITOR

Vicki, the Doctor and Steven in the original 1965 production of *The Time Meddler*.

BACK ON TV!

Catch some of these *Doctor Who* repeats airing in the UK this month…

On W

SEPTEMBER

Let's Kill Hitler	Saturday 24
Night Terrors, The Long Game, Father's Day, The Empty Child, The Doctor Dances,	Sunday 25
The Doctors Revisited: Jon Pertwee, Tom Baker	Tuesday 27
The Doctors Revisited: Peter Davison	Thursday 29
The Doctors Revisited: Colin Baker	Friday 30

OCTOBER

The Girl Who Waited	Saturday 1
Night Terrors	Monday 3
Closing Time	Saturday 8
The Wedding of River Song, The Impossible Astronaut, Day of the Moon, The Curse of the Black Spot, The Doctor's Wife	Sunday 9
The Almost People, A Good Man Goes to War, A Night with the Stars: The Science of Doctor Who	Sunday 16

All information correct at the time of going to press.

NEXT time...

WE WILL GET OUR POWER

BBC

DOCTOR WHO

MAGAZINE™

Oh my giddy aunt! **DWM** previews the new animated version of the Second Doctor's début adventure **THE POWER OF THE DALEKS**!

PLUS!

BLOODSPORT | PETER BRACHACKI | THE LODGER | THE END OF THE WORLD

DWM 505 available at WHSmith, newsagents and comic shops from 20 October 2016 price £5.99

WOTCHA!

The page that was made unintelligent, and will remain that way for the rest of its life.

BY THE WATCHER

MATT DAMON TOP TEN

▲ GOOD RILL HUNTING ▲
▼ SAVING PRIVATE CRYON ▼
▲ THE BROTHERS GARM ▲
▼ THE TALENTED MR FIBULI ▼
▲ WE BOUGHT A ZOG ▲
▲ INTERSTRELLA ▲
▼ WOTAN'S ELEVEN ▼
▲ THE PRAWN IDENTITY ▲
▲ CONFESSIONS OF A DANGEROUS MIND PROBE ▲
▲ BEHIND THE KEMBELABRA ▲

A History of Doctor Who in 100 Objects…

#73

THE EXPLODING PLANET

"I told them soldiers were no good for space work," sighs Maaga, long-suffering dominatrix of the Drahvins, in perhaps the finest speech ever gifted to a *Doctor Who* villain, "but they wouldn't listen. If you are to conquer space, they said, you will need soldiers."

Poor old *Galaxy 4*. It's not a story that will ever top a season poll. Having had the opportunity to view an episode and a bit, most fans seem to rate recovering the rest of it as a lower priority than almost any other missing Hartnell. Its star Peter Purves didn't exactly mince his words in these pages last year. Well, I think it's about time someone stood up for William Emms' beleaguered four-parter. The next time you watch *Galaxy 4* – or what remains of it – you may wish to consider what a groundbreaking little slice of *Doctor Who* it really is.

Sure, nothing's perfect, and *Galaxy 4* certainly isn't. We needn't dwell any further on Maaga's incredible dialogue, nor get bogged down in the lumbering plot mechanics, which involve our heroes laboriously schlepping back and forth between spaceships as they gradually uncover a series of surprise twists about the true nature of the Drahvins and the Rills which are honkingly obvious within minutes of the TARDIS making planetfall. And let us pass lightly over the fact that Steven keeps falling asleep, apparently so that the script needn't bother giving him any lines for half of the story: at least he's in it, which is more than can be said for the next one. *Mission to the Unknown* might be frightfully exciting in its own unreconstructed *Flash Gordon* sort of way, but watching it straight after *Galaxy 4* throws up some unflattering points. It's the second story of Season Three, and it's also the second story of Season Three to feature a hostile off-world menace whose name ends with -aaga. In fairness, this sort of thing can happen in any era of *Doctor Who*, regardless of the best-laid plans of script editors and showrunners. Think of Patrick Troughton's second season, which features three stories in a row with a snowy/icy/cyborg theme. Or Tom Baker's second season, which includes two rip-offs of *Invasion of the Body Snatchers* set in a deserted village where the aliens have installed a concealed spy camera in the pub and make a hostile duplicate of Harry Sullivan. Or Matt Smith's second year, which delivers not one but two stories about a sophisticated medical program malfunctioning to the detriment of all concerned (something that the Ninth and Tenth Doctors only encountered once each).

No, what's striking about *Galaxy 4*, besides its magnificent Chumbley sound effects and its race of ammonia-breathing walrus-warthogs who intone sonorously dignified alien lines like "We are not deaf, you know!", is that, for all its adorable silliness, it's a bit of a game-changer. It's no exaggeration to say that *Galaxy 4* marks ground zero for a particular kind of *Doctor Who* story. Hereafter, almost every Doctor will at some point find himself trapped on a planet that's about to go up in flames, necessitating a desperate rush to fix the ship and evacuate to a place of safety: *The Dominators*, *Inferno*, *Underworld*, *Planet of Fire*, *Survival*, *Utopia*, *Nightmare in Silver*. Some Doctors face several such predicaments: after *Galaxy 4*, the first incarnation has to wait only a dozen more episodes before going through it all again on the volcanic planet of Tigus.

But there's one story above all for which *Galaxy 4*, from its doom-laden beginnings to its explosive finale, provides an uncannily perfect template. Both stories hang heavy with an air of imminent catastrophe. Both feature a bunch of nasty humanoids whose spaceship won't take off. And then there's the race of misunderstood aliens, despised and demonised by the humanoids with the knackered spaceship. And the enigmatic robots who first threaten and then assist the Doctor. The sinister revelations about evil deeds buried in the past. The endless to-ing and fro-ing between spaceships. The villain who has a disconcerting habit of soliloquising to camera. The script that doesn't quite know what to do with the male companion. The downright peculiar dialogue, from which we are distracted by the unusually stylish direction. The Doctor legging it in the TARDIS in the final reel, while the misunderstood aliens survive and the nasty humanoids get blown to smithereens. The backblast backlash which, when all is said and done, will bounce back and destroy everything.

IN A NUTSHELL: One solid hope's worth a cartload of Chumblies.

Another nasty humanoid.

The magnificent Maaga.

WHAT A LOAD OF RUBEISH

The near-sighted nitwit examines the worst jokes in the universe.

WHENEVER I'M *DOWN IN THE DUMPS*, I GET MYSELF A NEW SHIRT.
OH, SO *THAT'S* WHERE YOU FIND THEM.

VERDICT: "Mmm?"

THE *Six Faces* OF DELUSION

From the Siege of Troy to Madame de Pompadour's mirror, horses and *Doctor Who* go way back. Which five of these facts make genuine horse sense, and which one is a case of "Neigh, neigh and thrice neigh"?

Answer revealed at the bottom of the page.

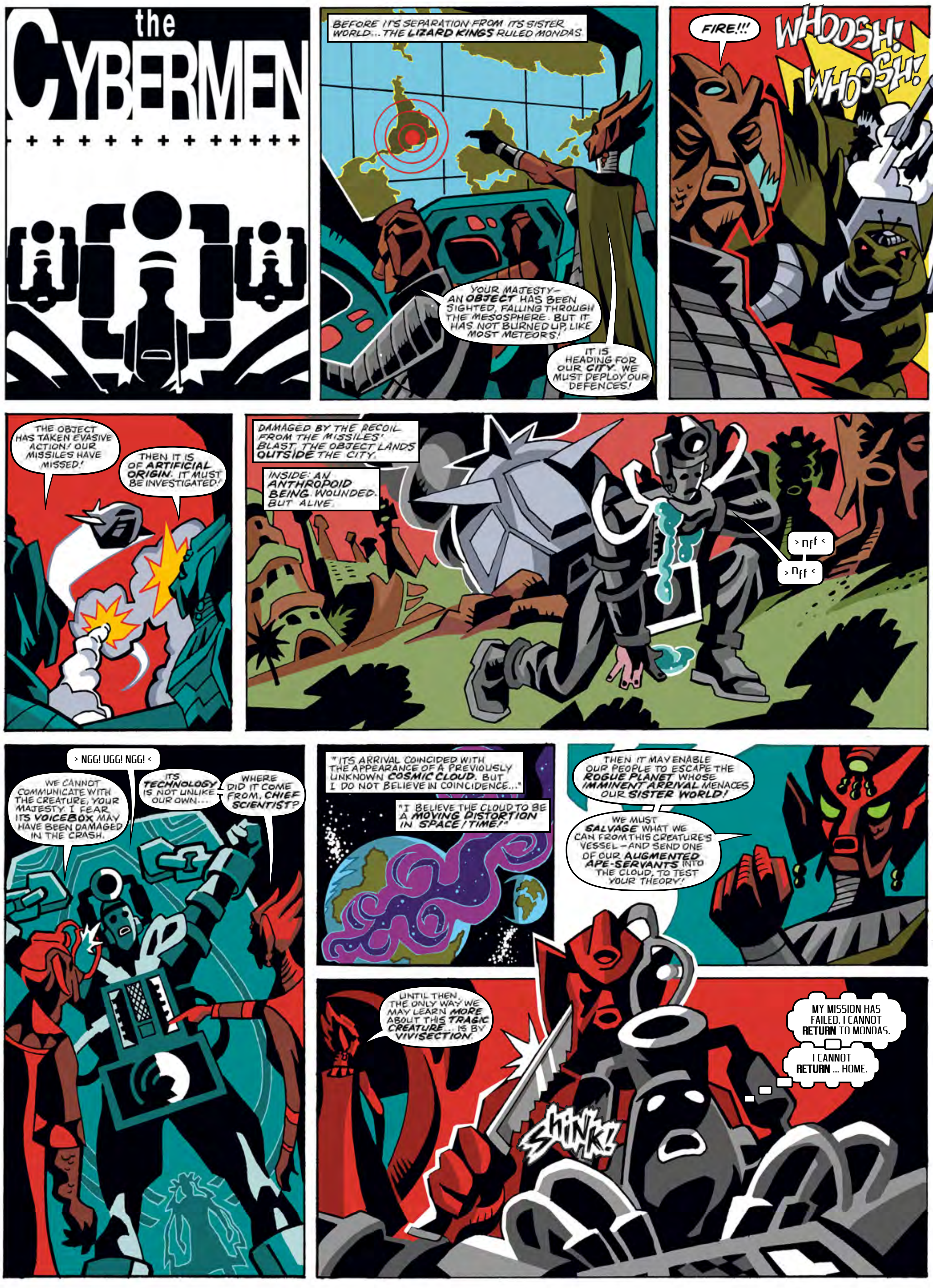
1. Frazer Hines is a lifelong devotee of horse racing and has owned many winning horses.
2. Annie Lambert, who played Enlightenment in *Four to Doomsday*, later retired from acting to keep a stable of show horses.
3. Gai Smith, who played Presta in *The Invasion of Time*, is now a famous horse trainer in Australia, where she is known as 'the first lady of Australian racing'.
4. While filming *The Awakening* Denis Lill, who played Sir George Hutchinson, suffered a cracked rib when his horse reared up and threw him into the pommel of his saddle.
5. In 1972 Alan Lake, who later played Herrick in *Underworld*, made a miraculous recovery after breaking his back in a horse riding accident.
6. Count Grendel's steed, ridden by Mary Tamm in *The Androids of Tara*, was coincidentally the very same horse ridden by Sarah Sutton in the same year's BBC serial *The Moon Stallion*.

SUPPORTING ARTISTS *of the month*

It's been a while since we turned our attention to the magic that can be unleashed on those rare occasions when an extra is permitted to be audible. Readers with long memories and short fuses will doubtless recall the magnificent "Oh no! Every man for himself?" man in *Resurrection of the Daleks*. Supporting artists are generally expected to be seen and not heard, but this month we pay tribute to three crowd members who, for a fleeting but fabulous moment, achieve precisely the opposite. Join me in the slave market at 12:10 in the second episode of *The Romans*, where Tavius has just offered to purchase Barbara with a show-stopping bid of 10,000 sesterces. As the camera stays on a tight close-up of Tavius, our off-screen heroes rhubarb away majestically: "What?" "Who said that?" "Ten *thousand*?" Absolute bliss.

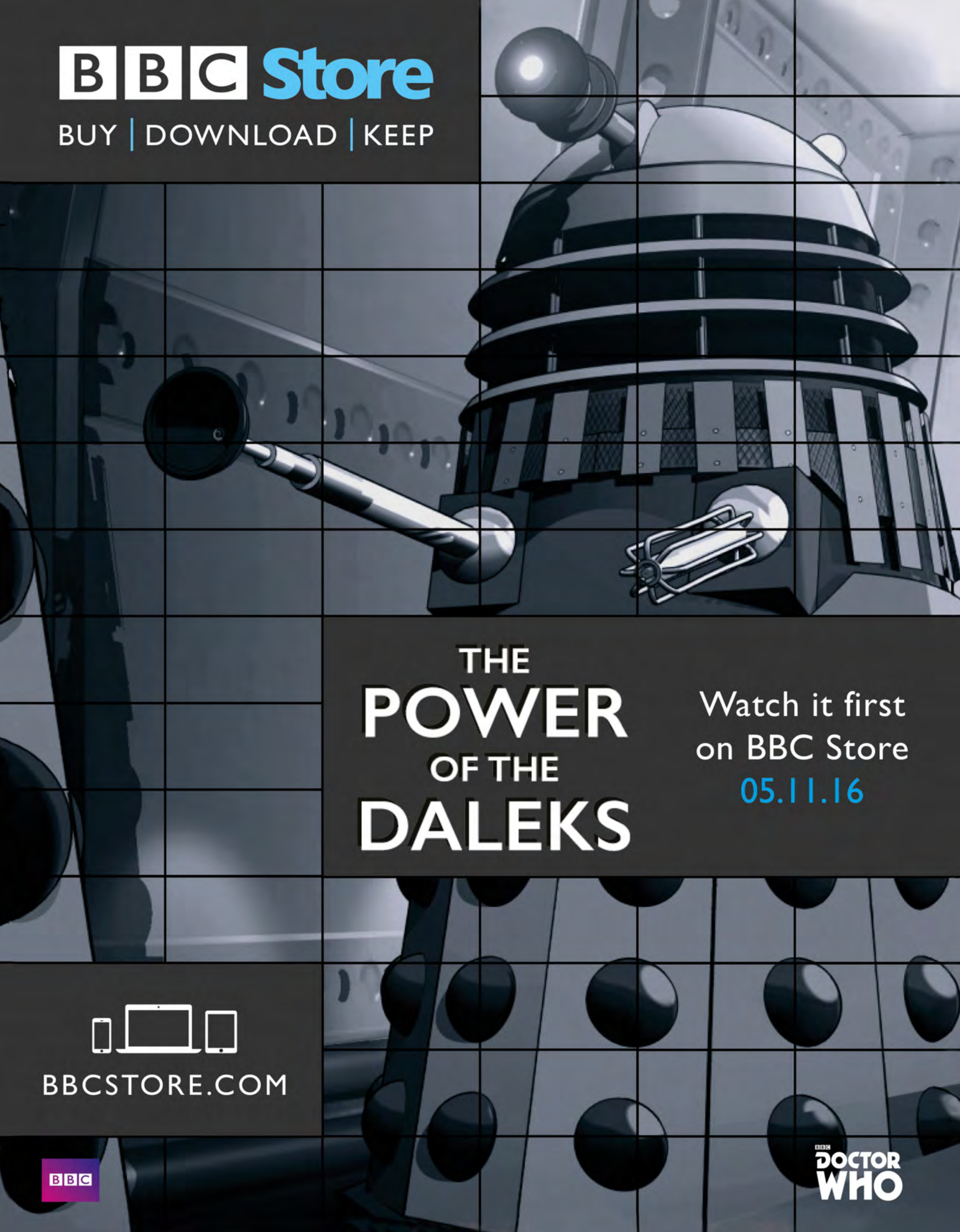
The Six Faces of Delusion: Number 6 is just horseplay. The other five are true.

the CYBERMEN


the CYBERMEN
BEFORE ITS SEPARATION FROM ITS SISTER WORLD... THE LIZARD KINGS RULED MONDAS.
YOUR MAJESTY— AN OBJECT HAS BEEN SIGHTED, FALLING THROUGH THE MESOSPHERE. BUT IT HAS NOT BURNED UP, LIKE MOST METEORS!
IT IS HEADING FOR OUR CITY. WE MUST DEPLOY OUR DEFENCES!
FIRE!!!
WHOOSH! WHOOSH!
THE OBJECT HAS TAKEN EVASIVE ACTION! OUR MISSILES HAVE MISSED!
THEN IT IS OF ARTIFICIAL ORIGIN. IT MUST BE INVESTIGATED!
DAMAGED BY THE RECOIL FROM THE MISSILES' BLAST, THE OBJECT LANDS OUTSIDE THE CITY.
INSIDE: AN ANTHROPOID BEING. WOUNDED. BUT ALIVE.
> nf <
> nff <
> NGG! UGG! NGG! <
WE CANNOT COMMUNICATE WITH THE CREATURE, YOUR MAJESTY. I FEAR ITS VOICEBOX MAY HAVE BEEN DAMAGED IN THE CRASH.
ITS TECHNOLOGY IS NOT UNLIKE OUR OWN...
WHERE DID IT COME FROM, CHIEF SCIENTIST?
"ITS ARRIVAL COINCIDED WITH THE APPEARANCE OF A PREVIOUSLY UNKNOWN COSMIC CLOUD. BUT I DO NOT BELIEVE IN COINCIDENCE..."
"I BELIEVE THE CLOUD TO BE A MOVING DISTORTION IN SPACE/TIME!"
THEN IT MAY ENABLE OUR PEOPLE TO ESCAPE THE ROGUE PLANET WHOSE IMMINENT ARRIVAL MENACES OUR SISTER WORLD!
WE MUST SALVAGE WHAT WE CAN FROM THIS CREATURE'S VESSEL — AND SEND ONE OF OUR AUGMENTED APE-SERVANTS INTO THE CLOUD, TO TEST YOUR THEORY!
UNTIL THEN, THE ONLY WAY WE MAY LEARN MORE ABOUT THIS TRAGIC CREATURE... IS BY VIVISECTION.
MY MISSION HAS FAILED. I CANNOT RETURN TO MONDAS.
I CANNOT RETURN ... HOME.
SHINK!

STORY: ALAN BARNES ART: ADRIAN SALMON LETTERING: PERI GODBOLD

CONTINUED ON PAGE 2...



BBC Store

BUY | DOWNLOAD | KEEP

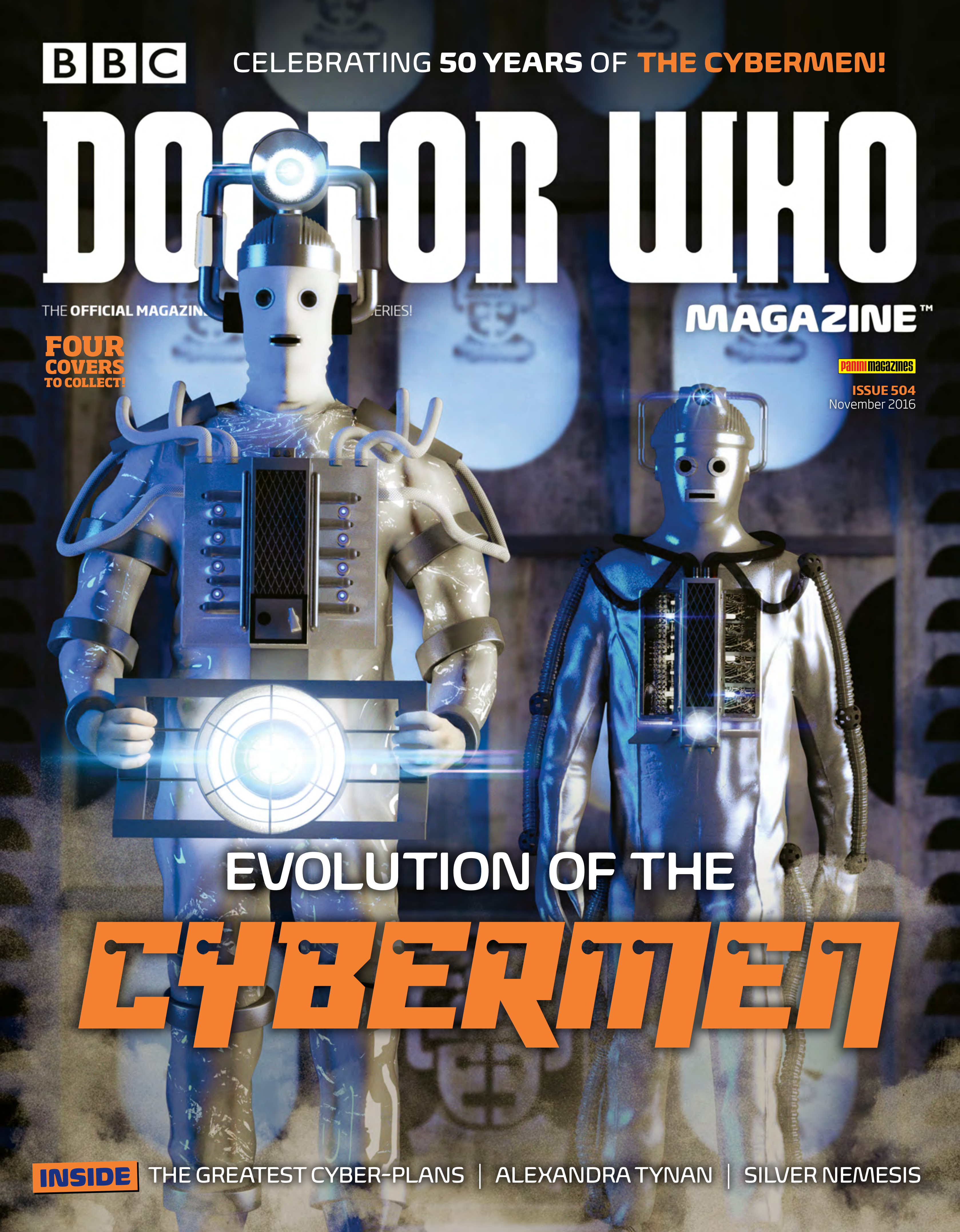
THE POWER OF THE DALEKS

Watch it first on BBC Store 05.11.16

BBCSTORE.COM

BBC

BBC DOCTOR WHO



BBC

CELEBRATING **50 YEARS** OF **THE CYBERMEN!**

DOCTOR WHO MAGAZINE™

THE **OFFICIAL MAGAZIN** ERIES!

FOUR COVERS TO COLLECT!

Panini magazines

ISSUE 504
November 2016

EVOLUTION OF THE CYBERMEN

INSIDE THE GREATEST CYBER-PLANS | ALEXANDRA TYNAN | SILVER NEMESIS

BBC

CELEBRATING **50 YEARS** OF **THE CYBERMEN!**

DOCTOR WHO MAGAZINE™

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!

FOUR COVERS TO COLLECT!

panini magazines

ISSUE 504
November 2016

EVOLUTION OF THE CYBERMEN

INSIDE THE GREATEST CYBER-PLANS | ALEXANDRA TYNAN | SILVER NEMESIS

BBC

CELEBRATING **50 YEARS** OF **THE CYBERMEN!**

DOCTOR WHO MAGAZINE™

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!

panini magazines

ISSUE 504
November 2016

FOUR COVERS TO COLLECT!

EVOLUTION OF THE CYBERMEN

INSIDE THE GREATEST CYBER-PLANS | ALEXANDRA TYNAN | SILVER NEMESIS

BBC

CELEBRATING **50 YEARS** OF **THE CYBERMEN!**

DOCTOR WHO MAGAZINE™

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!

panini magazines

ISSUE 504
November 2016

FOUR COVERS TO COLLECT!

EVOLUTION OF THE CYBERMEN

INSIDE THE GREATEST CYBER-PLANS | ALEXANDRA TYNAN | SILVER NEMESIS